VOGUE

SOUTHERN FASHIONS AND WINTER SPORTS

PUBLISHED EVERY OTHER THURSDAY
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JANUARY 4, 1930
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NEW YORK

GOLFLEX

EQUALLY appealing under the fur jacket or beneath balmier southern skies is this Golflex sleeveless jacket frock of Jonetta. A delightful grace of action has been caught in the tucked waistline that yields to the full, rippling skirt. The tiny bows are faced in contrasting silk to match the shoulder flower on the jacket . . . . In sunflower yellow, elfin green, and in street shades of dome blue, lark brown, black and white . . . . Created and distributed by Wilkin & Malito, Inc., 500 Seventh Avenue, N. Y. C. and in Canada, by Gould Samuel, Montreal. Shown by Best & Co., N. Y. C. and by Golflex dealers throughout the United States and Canada. $35.00.

VOGUE
January 4th, 1930

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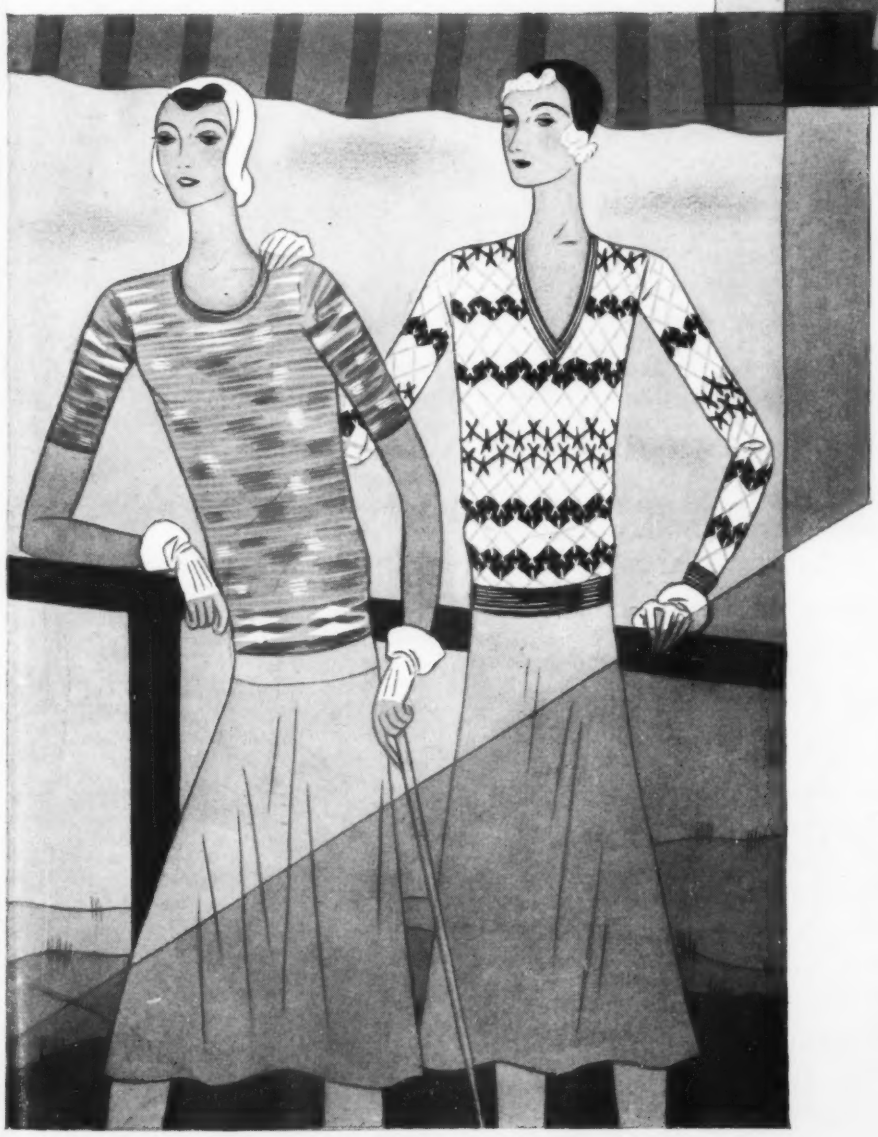
Vol. 75, No. 1
Whole No. 1377

BONWIT TELLER
FIFTH AVENUE AT 38TH STREET
NEW YORK
PARIS LONDON
PHILADELPHIA

SWEATERS

have a new set
of standards



To be chic they must be short, almost to the waist; sleeves are either long or short or absent; weaves are lacey; stripes are irregular and run around or up and down. In other words, fashion concentrates on the sweater and Bonwit Teller in concentrating on fashion presents the smartest selection in town.

SPORTS ATTIRE FOR WOMEN AND MISSES
. . . Fourth Floor

MIAMI BEACH . . 907 Lincoln Road
PALM BEACH . . Palm Beach and Seaview Aves.

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THIRTY DOLLARS

PARIS • 68 CHAMPS ÉLYSÉES — MONTREAL • 60 CRAIG ST. W. — NEW YORK • 578 MADISON AVE.

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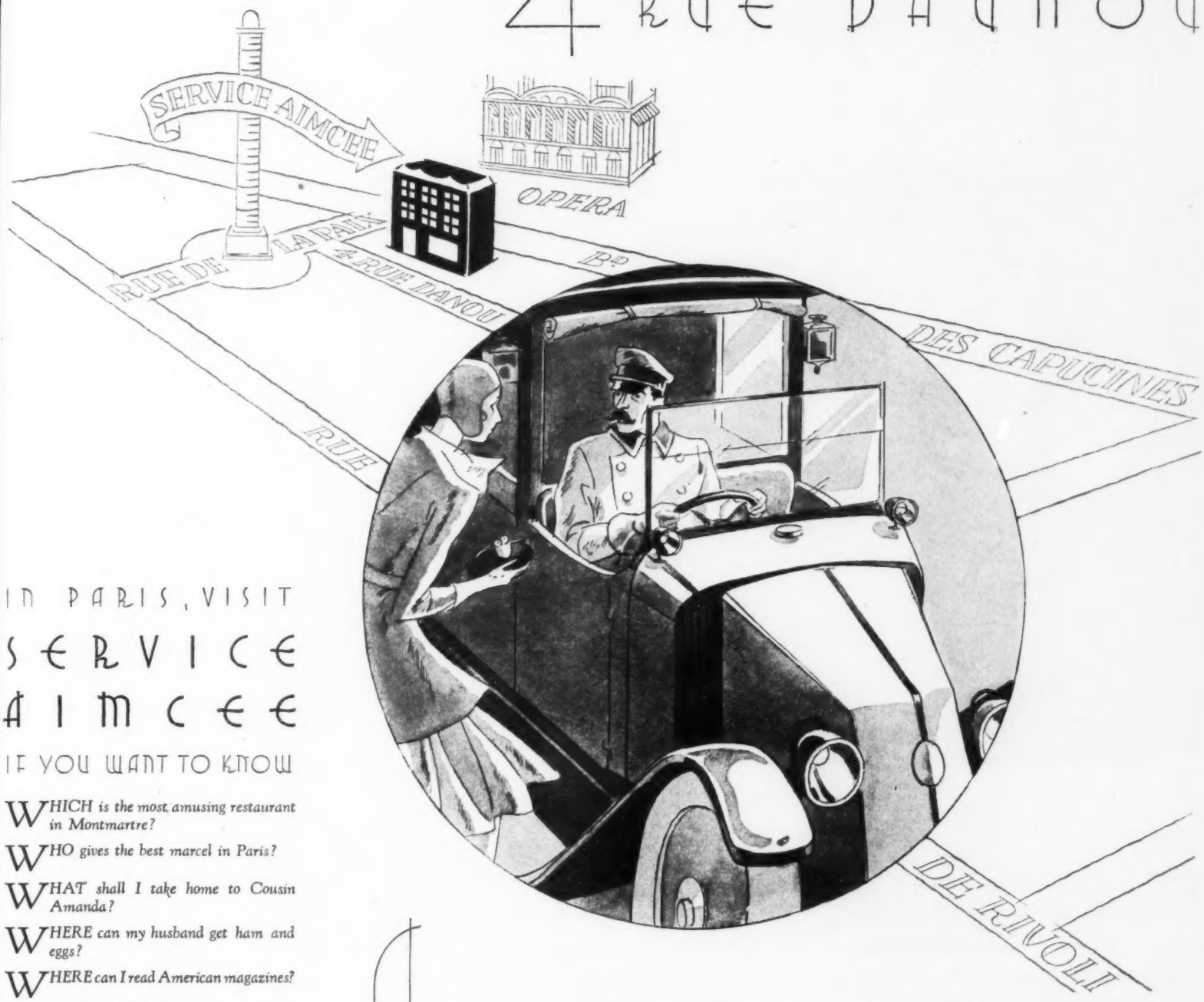

IN PARIS, VISIT

SERVICE AIMCEE

IF YOU WANT TO KNOW

WHICH is the most amusing restaurant in Montmartre?

WHO gives the best marcel in Paris?

WHAT shall I take home to Cousin Amanda?

WHERE can my husband get ham and eggs?

WHERE can I read American magazines?

WHAT "little" dressmaker in Paris combines real style with moderate prices?

WHERE shall I have my mail sent?

WHERE can I make reservations for: theatre tickets . . . wagons lits . . . steamer accommodations . . . airplane flights . . . sightseeing tours. . . automobile jaunts?

DOES it pay to take an apartment for the season and how do I go about finding one?

A centrally located, intelligently planned, helpfully staffed information and guidance office, with the American point of view, for American visitors in Paris. Questions answered, reservations made, advice given—entirely without charge* or tip. Service Aimcee was established by the representative American stores listed below, to give free service to their patrons while in Paris, but it welcomes warmly *all* expatriates—and makes them feel at home.

Timid beginner or hardened habitué, let your first direction to a Paris taxicab driver be, "4 Rue Daunou."

*There is a small fee for interpreters or shoppers by the hour

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STRAWBRIDGE & CLOTHIER

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THE WM. TAYLOR SON & CO.

THIS original Mallory brim model was designed for resort wear. This lightweight fur felt hat is trimmed with a flattering bow of the same material which is decorated with an ornament of contrasting shades. Mallory hats may be purchased at your favorite shop in all the new Spring colors and in your head size. Prices begin at $12.00.

A few of the shops where Mallory Hats may be purchased

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Herzberg's Inc.
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Gaby's Exclusive Shop
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The Boston Store

MALLORY

Hats of Quality since 1823

392 FIFTH AVENUE ~ NEW YORK

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The nation's smartest shops are now showing southern resort wear in ··Melo-Polo··

Never has a sports fabric had such a welcome. All the leading dress houses are using it and boasting of the fact in their labels. Not surprising, when you consider its beguiling suede-like texture, at once soft and crisp. Made of pure spun silk, it emerges from the tub as fresh as leaves after a shower. The inimitable silk for outdoor wear . . . And so we call it MELO-POLO, THE FABRIC FOR ALL OUTDOORS.

General Silk Corporation

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AND NOW . .

Palm Beach colors in Gordon Individually-Proportioned*Stockings

INDIVIDUALLY—PROPORTIONED

At the playgrounds of the South —the seal of approval is set upon the new Gordon shades. Subtle . . . shimmering . . . full of character . . . they are. Keyed to the new femininity too — for today, more than ever, stockings must evidence the most fastidious taste. And these do . . . indeed!

For daytime . . . Gordon nominates RACHELLE • CERES • CLAIR TAN LIGHTAN • SPORTAN • DIANNE • FORTUNA and MARRON.

For evening . . . IRIS • LOTUS • CIRCE and CYMBELINE.

These . . . you will find NOW in up-to-the-moment Northern shops.

Individually-Proportioned* Stockings are designed for your leg dimensions as well as your footsize. That's why they fit you better, are smarter looking, more comfortable—and wear longer.

RACHELLE
CERES
CLAIR TAN
LIGHTAN
SPORTAN
DIANNE
FORTUNA
MARRON

IRIS
LOTUS
CIRCE
CYMBELINE

*T.M. REG. U.S. PAT. OFF. APPLIED FOR

Gordon
HOSIERY

© B. D. CO. '30

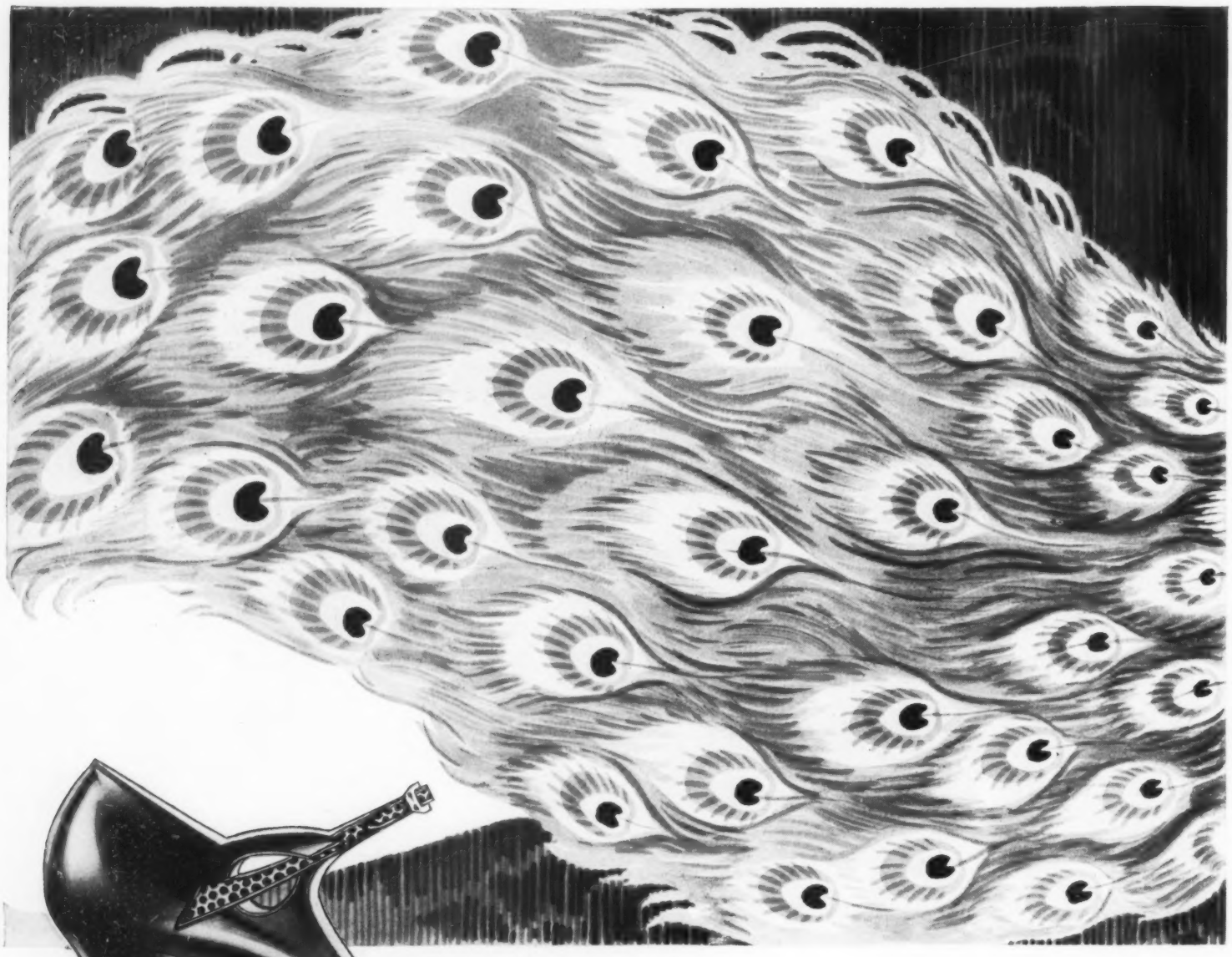
MILGRIM HATS of straw and felt are distinguished for beautiful treatment of fine details, no less than for unfailing superiority of designing and quality.... "Côte d'Azure"—a Sally Milgrim hat for Southern wear—is modern as the passing moment, fine in every intricate detail, and carefully styled to harmonize with the prevailing mood of the new Fashions. As shown, it is developed in delicately woven Italian straw-fibre.... Hats by Milgrim will be found in the better shops throughout the country.

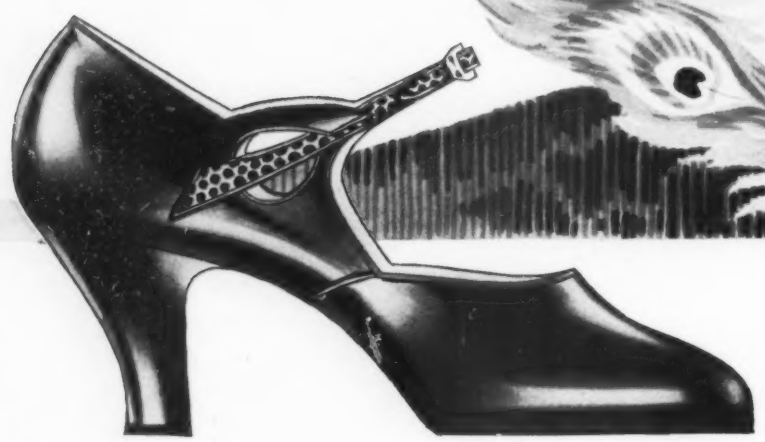
MILGRIM

6 WEST 57TH STREET

We announce the opening of our New Miami Beach Shop, 738 Lincoln Road, where we will present our original collections for Smart Southern Wear.

PEACOCK





VIVONNE . . . This lovely one-strap slipper of reptilian trimmed Almora Kid . . . with the Peacock exclusive Hi-Arch Narrow-Heel combination . . . is a perfect complement for the new afternoon or evening frocks

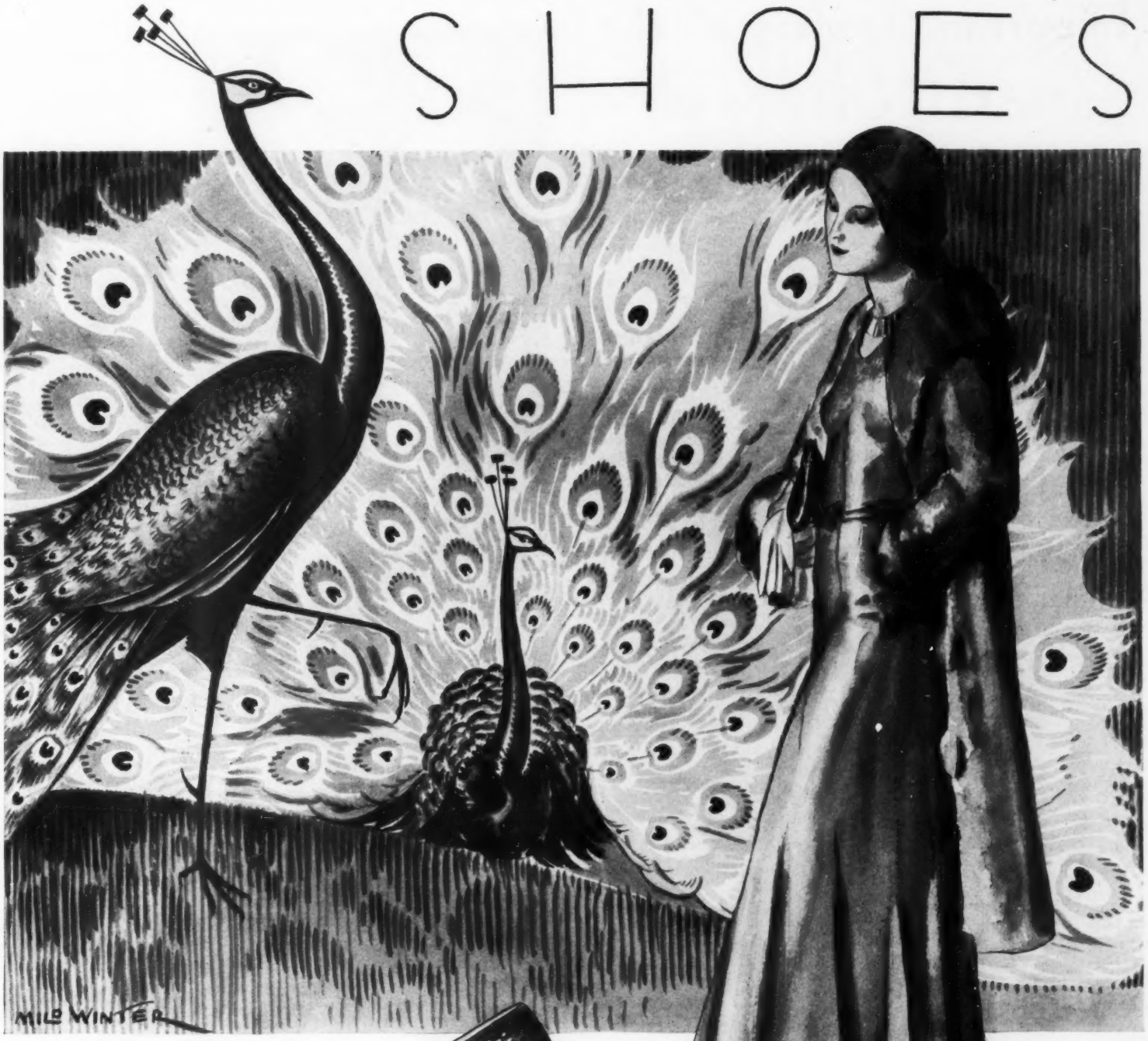
YOU'LL step with pride and perfect ease . . . if, at the focusing point of your long, moulded costume . . . there is revealed a pair of inimitably fashioned Peacock Hi-Arch, Narrow-Heel Footwear. Ten Dollars to Twenty-Five . . . Many Smart Styles at Ten to Twelve-Fifty.

NOTE—Every type of heel, from the very low to the extremely high, may be had in Peacock Hi-Arch, Narrow-Heel Shoe creations.

ART IN FOOTWEAR

PEACOCK SHOE SHOPS AND DE-

SHOES



ELRAYNE... The strikingly beautiful lines of this Peacock Hi-Arch, Narrow-Heel pump . . . of brown kid and brown watersnake with ivory kid piping... make it a decided favorite for afternoon dansant or tea

* * *

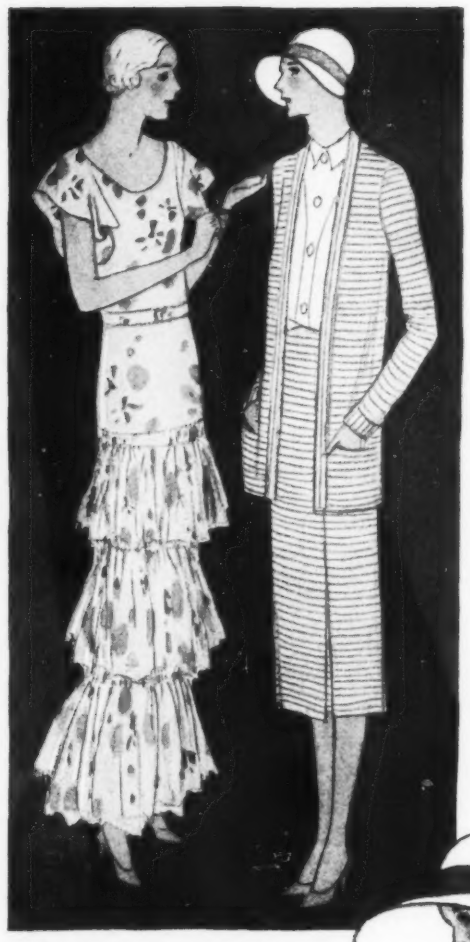
OLITA (at right)... Note the modernistic handling of brown calf trim on brown suede . . . which gives to this original Peacock Hi-Arch Narrow-Heel Oxford, with harness leather heel . . . an individuality all its own

B Y B O Y D - W E L S H

P A R T M E N T S I N P R I N C I P A L C I T I E S

Important leaders of the SMART COTTON SET *going South*

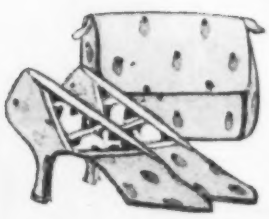
For the blithe, light-hearted youngster who sails a boat, turns a handspring or captures a heart with equal nonchalance—gob "trou" of gabardine and a gaily striped Antibes shirt of lisle. BEST & COMPANY.



Proving that to the side-lines belong some of the glory—at least the fashion glory—a spectator costume of that intriguing new woven cotton that looks for all the world as if it were knitted. Natural with contrasting strips and a tuck-in blouse of the natural shade. LORD & TAYLOR.

The success of the party is yours, if you wear this adorable dance frock of cotton net printed in moonlit pastels.—BEST & COMPANY.

From top to toe in peasant scarfs—her hat, her shoes, her bag, her two-piece tuck-in frock, made from the scarf of an unsuspecting peasant! It's a costume sure to be famous. SAKS—FIFTH AVE.



Shoes of peasant scarfs—imagine it, shoes—designed by La Valle; and bags and parasols and hats and even beach mattresses, all in the same charming patterns. SAKS—FIFTH AVENUE.

Enter—the overall skirt—quite the most delightfully inconsistent and utterly smart beach outfit we've seen in many a fashion-right day. Of peasant squares, of course—by BEST & COMPANY.

More and more, the peasant to the foreground—or rather peasant scarfs—here you see them as the delightfully chic coat to a bathing costume. The trunks of the suit—and this *is* important—are of pique! SAKS—FIFTH AVENUE.

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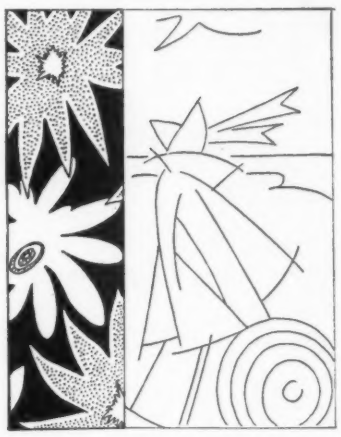
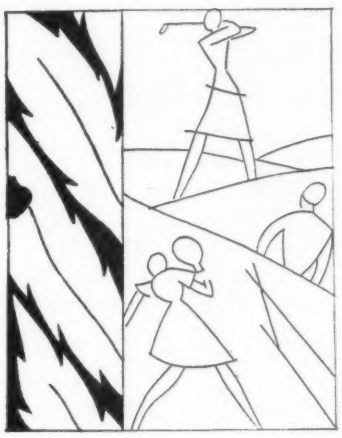
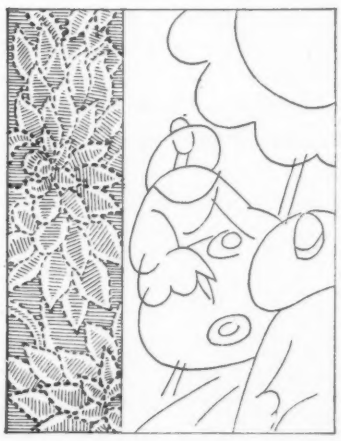
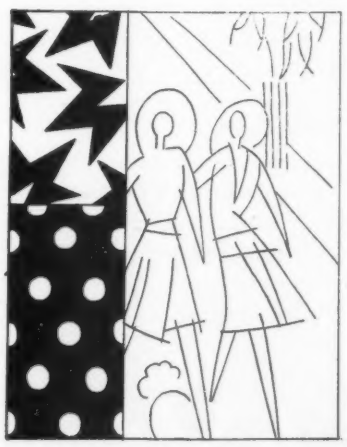








McCutcheon's

FIFTH AVENUE AT FORTY-NINTH ST. DEPT. 18 NEW YORK

Reg. U.S. Pat. Off.

COTTONS and LINENS
wherever the sun shines

McCUTCHEON'S collection of Cottons and Linens features the identical patterns and weaves worn now by smart women on the fashionable coasts of Europe and America. And everyone knows that Winter resort fashions are authentic heralds of Spring and Summer styles.

Write to Department 18 for samples

PIQUES are finer, softer and smarter than ever this season. Exquisite solid colors, white and printed Piques in large leaf silhouettes, leaves and florals. Every color guaranteed fast. 36 inches wide. $1.00 and $1.25 a yard.

PRINTED VOILES are a leading fashion fabric. Floral and foliage designs, small and large, in the finest quality obtainable. 39 inches wide. $1.25 a yard.

LIBERTY'S TANA LAWN has new patterns in the soft colors that only Liberty can produce. New stunning black and white effects for women's frocks! Exclusive with McCutcheon's. Washes perfectly. 38 inches wide. $1.25 a yard.

MAYFAIR ENGLISH LAWN comes in dainty fruit, blossom and leaf designs in fast pastel colorings. 38 inches wide. $1.25 a yard.

DOTTED SWISS is enjoying a distinct vogue for tuck-in blouses and for frocks. Finest, imported, hand-loom quality. Small white dots on color, 42 inches wide, $1.25 a yard. Colored dots on white, 31 inches wide. $1.00 a yard.

IRISH DIMITY becomes prettier every year. Dainty nosegays, flowerets, dots and stripes. Finest quality. Also in all white and in light colors. 32 inches wide. 75¢ a yard.

HANDKERCHIEF LINEN features the dotted design chosen by London Trades for a smart frock, florals, leaves, geometrics, and the companion dots for ensembles. 32 to 36 inches wide. $1.50 to $2.25 a yard. Solid colors, $1.25 a yard.

DRESS LINENS in the excellent quality for which McCutcheon's is famous. Smart strong pastels and dark colors for town and country suits and frocks. Also in white. 36 inches wide. 95¢ a yard. 45 inches wide. $1.25 a yard.

THE JANUARY SALE CATALOG IS NOW READY. WRITE DEPT. 18 FOR YOUR COPY TODAY

Our new store in the PHIPPS PLAZA, PALM BEACH, is now open for the season.

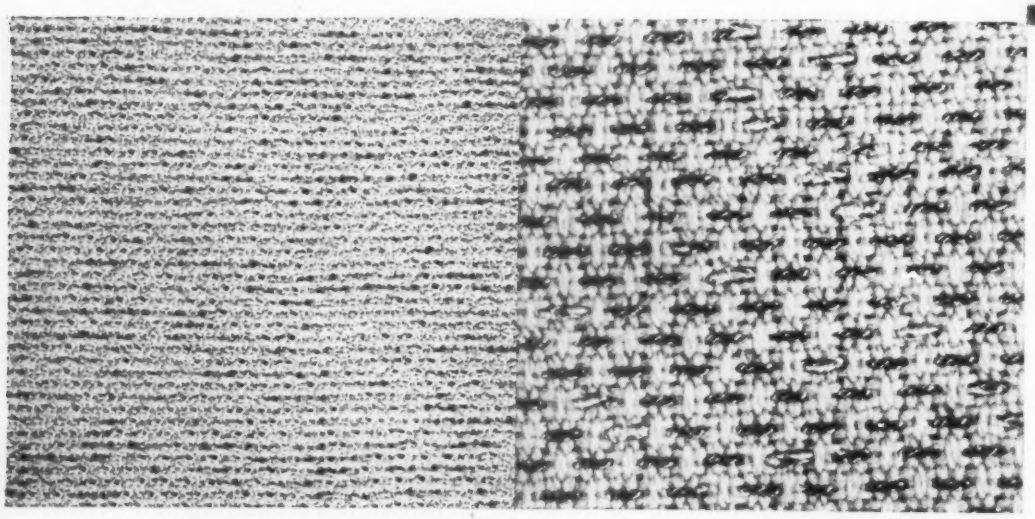
"RAYON INSPIRES GREAT FABRIC ARTISTS," SAYS DE MEYER

WORLD FAMOUS FASHION AUTHORITY

"Rayon's gift to fashions is beauty and distinction. It has placed in the hands of the great European designers utterly new, exquisite fabrics—lustrous satins and incredibly delicate panne and transparent velvets. These lovely materials would not exist at all without rayon.

"Their polished sheen is very flattering—they are soft and pliable, and drape gracefully to the figure. To fancy weaves of faille, taffeta and moiré, rayon also adds fresh beauty; and it gives new delight to women who adore gorgeous materials. Great fabric designers and dressmakers do not employ rayon because of its economy but for its beauty; nevertheless, the economy of rayon is a valuable point worth bearing in mind."

BARON DEMEYER, famous Parisian arbiter of fashions, facile writer, true artist, praises the many new rayon fabrics

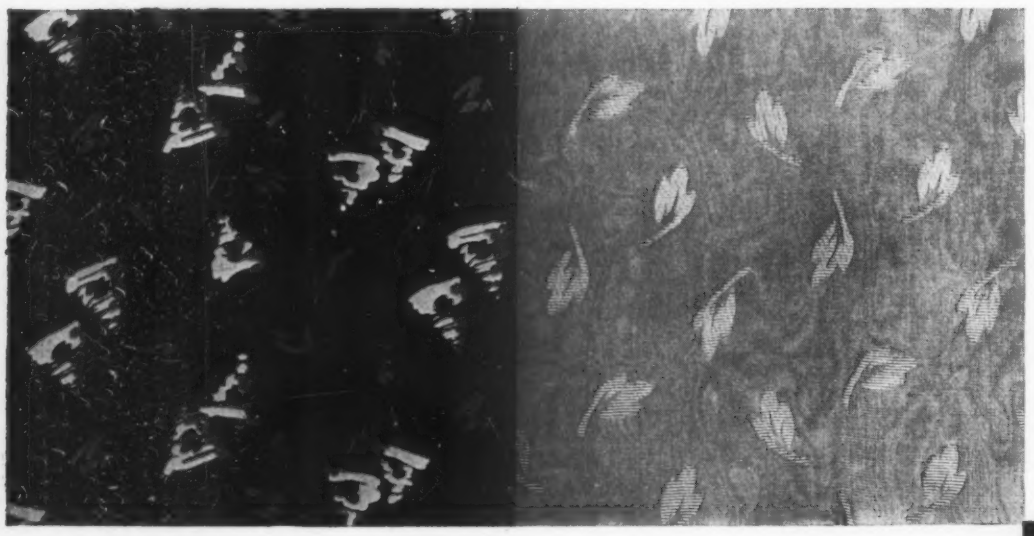


1. BOTANY WORSTED MILLS

2. J. C. MILNE & COMPANY, INC.

3. GREENSTONE SILK CORPORATION

4. HAAS BROTHERS FABRICS CORP.



1. "LORELEI". A light, pliable rayon and wool material which adapts itself perfectly to every type of daytime dress or wrap. The slight open-work mesh accented by a rayon thread gives the lacy appearance so important this season

2. A striking hand-woven rayon and wool material with that really knitted look so much in vogue for country and sports this year. The pebble weave of yellow and white is accented by a black thread and casual flecks of gold

3. This all rayon flat crêpe with its firm, fine texture and exquisite sheen is especially suited to this season's softly clinging frocks. It adapts itself to all the whimsies of "dressmaker" styles. White and tan with a touch of capucine on a red brown

4. "SIREN CHIFFON". An alluring material in exquisite pale shades for evening, with a scattering façonné pattern of rayon on a background of silk chiffon. An almost imperceptible design in the weave gives additional interest

RAYON

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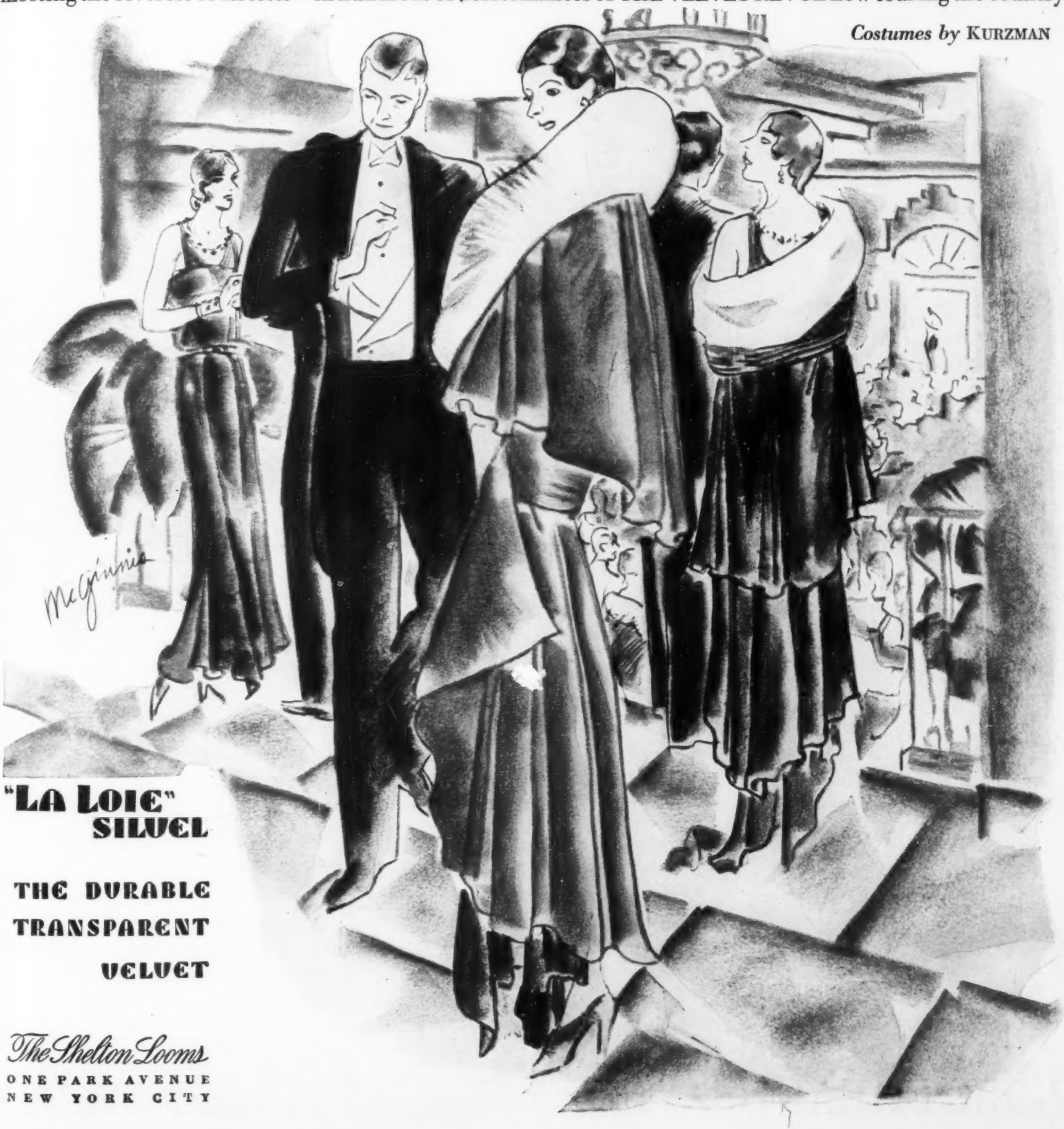

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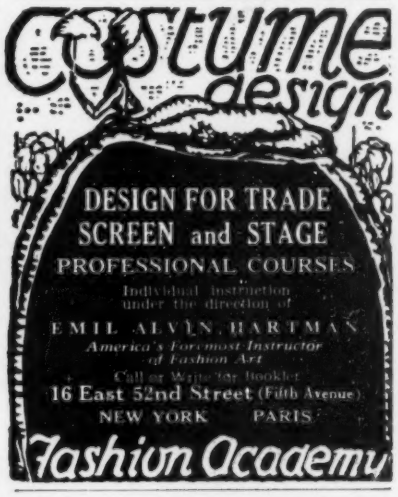
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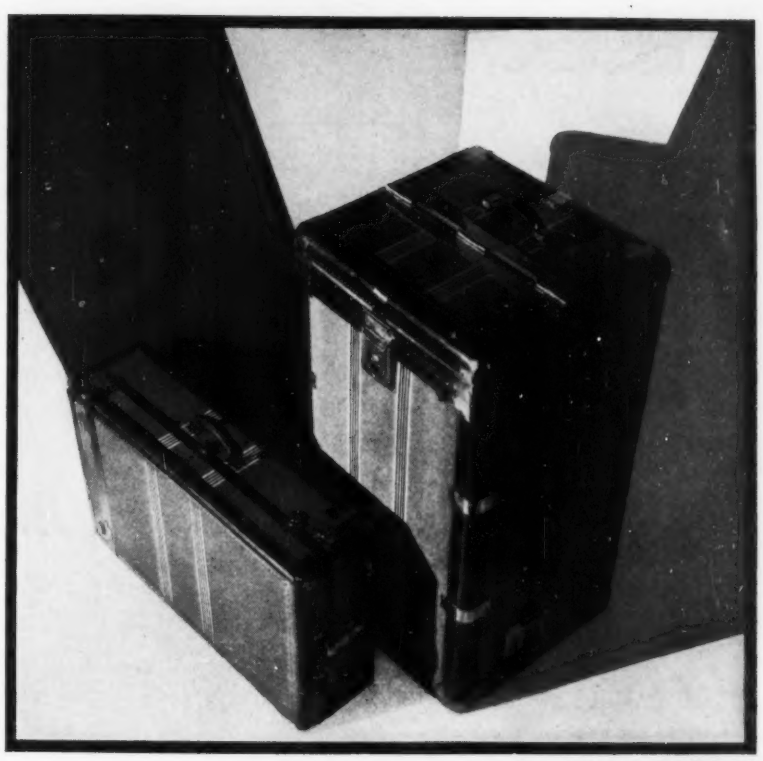

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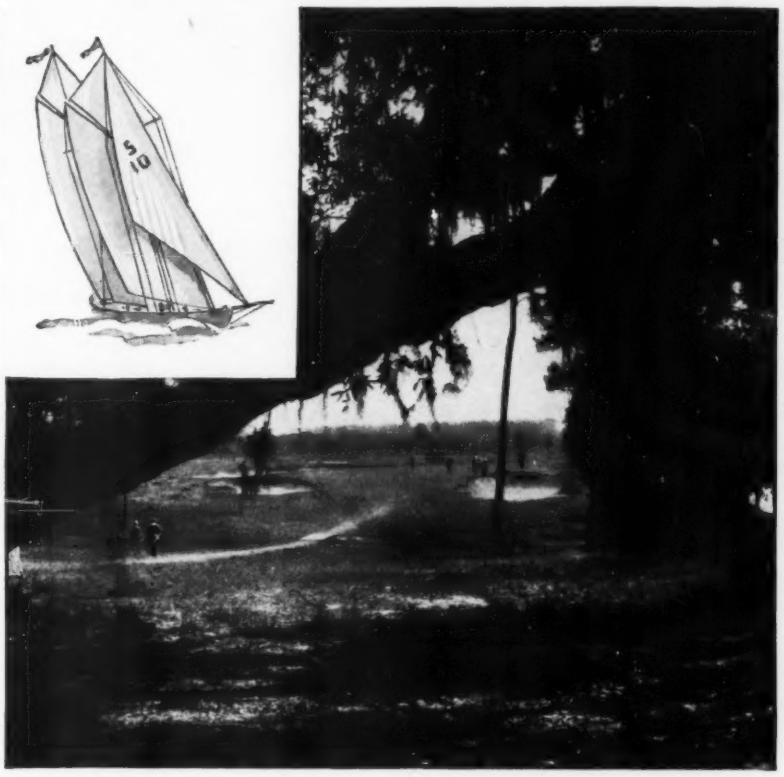

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Jan. 16, 1930	s. s. Caledonia	26 days	$275
Feb. 15, 1930	s. s. Caledonia	26 days	275
Mar. 15, 1930	s. s. Caledonia	18 days	200
Apr. 12, 1930	s. s. Samaria	12 days	175

See Your Local Agent

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Dog Sled Derby, Feb. 20-21-22: Forty miles each day run behind dog teams, no matter what the weather conditions... bigger prize money than ever this year, and more entries... sportsmen come from all over the world to see this event.

Bal Masque, Feb. 21: A great costume ball at the Chateau ...the party that tops off the gaiety of Dog Sled Derby week.

We warn you, make your reservations now! Madame Québec has a house-full of merrymakers all winter long, and even the big warm Chateau has a hard time to house them during fête weeks.

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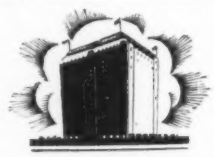

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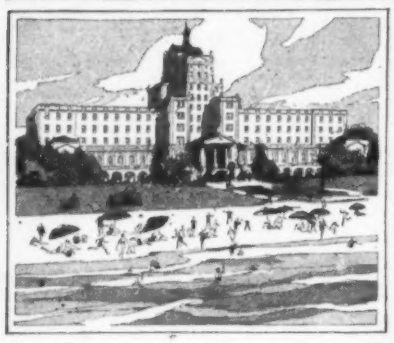

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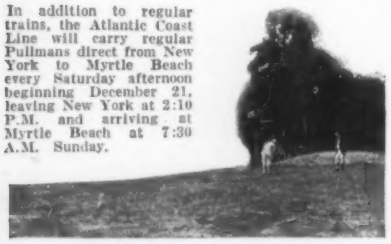

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SOCIETY

BIRTHS

NEW YORK

Cluett—On November 6, to Mr. and Mrs. Robert Cluett, third (Catherine Garrett Morehead), a daughter, Mary Morehead Cluett.

Fahy—On October 11, to Mr. and Mrs. C. Harold Fahy (Laura H. Carter), a son, Harold James Carter Fahy.

Hackl—On November 15, to Mr. and Mrs. George Frederick Hackl, junior, (Faith Severance), a daughter.

WASHINGTON

Godfrey—On November 12, to Lieutenant-Commander Vincent Hubbard Godfrey and Mrs. Godfrey (Emilie Eleanor Owens), a daughter, Sybil Vincent Godfrey.

DEATHS

NEW YORK

Barnes—On December 2, James Barnes.

Mills—On December 1, Alfred Elmer Mills.

PHILADELPHIA

Boyd—On December 2, James Boyd.

ENGAGEMENTS

NEW YORK

Anderson-Winans—Miss Emily Anderson, daughter of Mr. and Mrs. C. Anderson, to Mr. David Ross Winans, of Princeton, New Jersey.

Armstrong-Shriver—Miss Elizabeth Armstrong, daughter of Mr. and Mrs. Frederick Searles Armstrong, to Mr. Beverley Randolph Shriver, son of Mr. and Mrs. Van Lear Perry Shriver.

Ayres-Hart—Miss Ann Wentworth Ayres, daughter of Professor Harry Morgan Ayres and Mrs. Ayres, to Mr. Donald Buell Hart, son of Mr. and Mrs. Donald Purple Hart.

Bates-Hawes—Miss Bertha C. Bates, daughter of Mr. and Mrs. T. Towar Bates, to Mr. Albert Lee Hawes, son of Doctor Albert Sidney Hawes and Mrs. Hawes.

Brown-Seely—Miss Margaret Elizabeth Brown, daughter of Mrs. Harold Booth Wyman, to Mr. Hall Seely, son of Doctor A. C. Seely and Mrs. Seely.

Edwards-Green—Miss Charline Edwards, daughter of Mrs. Charles Dickinson Edwards, to Mr. Francis Kennedy Green, son of Mr. and Mrs. Bell Green.

Ford-Duncan—Miss Ruth Woodbridge Ford, daughter of Mr. George Russell Ford, to Mr. William Cary Duncan, junior, son of Mr. and Mrs. William Cary Duncan.

Gordon-Phipps—Miss Carla Gordon, daughter of Mrs. Harris H. Bucklin, to Mr. Hubert B. Phipps, son of Mr. and Mrs. John S. Phipps.

Losee-Clark—Miss Agnes Marion Losee, daughter of Doctor Edwin Knickerbocker Losee and Mrs. Losee, to Mr. James Clark, of Devonshire House, Sidcup, Kent, England.

Millburn-Pell—Miss Grace Millburn, daughter of Mrs. Stephen Peabody, junior, to Mr. Howland H. Pell, junior, son of Mrs. Emott Davis Buel.

Moore-Kipe—Miss Elizabeth L. Moore, daughter of Dr. Charles Leonard Moore and Mrs. Moore, to Mr. Horace S. Kipe.

Morse-Hilles—Miss Susan Ivy Morse, daughter of Doctor William Inglis Morse and Mrs. Morse, to Mr. Frederick W. Hilles, son of Mr. and Mrs. Charles Hilles.

Murphy-Duval—Miss Elizabeth Murphy, daughter of Mr. and Mrs. Richard F. Murphy, to Mr. Montague H. Duval, son of Mrs. H. Whitemore Duval.

Taintor-Mygatt—Miss Mabel Taintor, daughter of Mr. and Mrs. Starr Taintor, to Mr. Francis S. Mygatt.

Trafford-Boyden—Miss Ruth Trafford, daughter of Mr. and Mrs. Perry D. Trafford, to Mr. Walter Lincoln Boyden, son of Mr. and Mrs. Walter L. Boyden.

Vanderhoof-Naething—Miss Lucile Vanderhoof, daughter of Mr. Elmer D. Vanderhoof, to Mr. William Henry Naething, of Upper Montclair, New Jersey.

ENGAGEMENTS—Continued

BOSTON

Bruyn-Stevens—Miss Betty Bruyn, daughter of Madame Johannes Bruyn, to Mr. Edmund W. Stevens.

Eagleston-Bowler—Miss Winifred Eagleston, daughter of Mrs. George Worcester Judkins, to Mr. Robert Bonner Bowler, junior.

Harper-Tyler—Miss Constance Harper, daughter of Mr. and Mrs. Richard March Hoe Harper, to Mr. Sidney E. Tyler, junior, son of Mr. and Mrs. George F. Tyler.

Hitchcock-Babcock—Miss Barbara Hitchcock, daughter of Mr. and Mrs. Frederick Colton Hitchcock, to Mr. Theodore King Babcock, son of Mr. and Mrs. William Babcock.

Hollis-Hill—Miss Annette Hollis, daughter of Mrs. Edward Hollis, to Mr. Malcolm Turner Hill, son of Mrs. Donald Hill.

Jarvis-Weed—Miss Margaret Ralston Jarvis, daughter of Mr. and Mrs. William R. Jarvis, to Mr. Frederick R. Weed, son of Mr. and Mrs. Charles F. Weed.

Lane-Crosby—Miss Elizabeth Lane, daughter of Mr. and Mrs. Frank E. Lane, to Mr. Franklin Muzzy Crosby, junior, of Minneapolis, Minnesota.

Reynolds-Palmer—Miss Mary E. Reynolds, daughter of Mrs. George W. Reynolds, to Mr. Grant Merrill Palmer, junior, son of Mr. and Mrs. Grant M. Palmer.

Underhill-Paige—Miss Nancy Underhill, daughter of Mr. and Mrs. Arthur P. Underhill, to Mr. Francis Williams Paige, son of Mr. and Mrs. Frank E. Paige.

PHILADELPHIA

Barron-McElroy—Miss Dolores Barron, daughter of Captain Eustace Barron, to Mr. Clayton McElroy, junior, son of Mr. and Mrs. Clayton McElroy.

Horter-Beecher—Miss Sarah Elizabeth Horter, daughter of Mr. and Mrs. Edward Maples Horter, to Mr. Sanford Dent Beecher, son of the Right Reverend Doctor George A. Beecher and Mrs. Beecher.

Lewis-Betts—Miss Sarah D. Lewis, daughter of Mr. and Mrs. William Mather Lewis, to Mr. William Edward Betts, son of Mr. and Mrs. William T. Betts.

Marshall-Miller—Miss Celia Belden Marshall, daughter of Mr. and Mrs. George Morley Marshall, to Mr. Robert A. Darrah Miller.

Page-Fielding—Miss Nancy Nichols Page, daughter of Doctor Henry F. Page and Mrs. Page, to Mr. Richard Mantle Fielding.

Rutan-Wells—Miss Martha Fleming Rutan, daughter of Mrs. Frank E. Rutan, to Mr. Louis B. Wells, son of Mrs. Benjamin Glyde Wells.

Shelby-Dillingham—Miss Mary Shelby, daughter of Mr. and Mrs. Cass Knight Shelby, to Mr. George Moffett Dillingham, son of Mr. and Mrs. Joseph Caldwell Dillingham.

PITTSBURGH

Chalfant-Cooper—Miss Eleanor Chalfant, daughter of Mrs. Henry Chalfant, to Mr. John Crossan Cooper, junior, son of Mr. and Mrs. John Crossan Cooper.

WASHINGTON

Wortley-Plumber—Miss Anne Stuart Wortley, daughter of Mrs. R. Stuart Wortley, to Mr. Davenport Plumber, junior, son of Mr. and Mrs. Davenport Plumber.

WEDDINGS

NEW YORK

Ballantine-Crawford—On December 2, Mr. John Boyd Ballantine, son of Mr. and Mrs. Percy Ballantine, and Miss Anne Louise Crawford, daughter of Mr. and Mrs. Harden Lake Crawford.

Bandy-Burghart—On November 5, in Saint Luke's Chapel, Paris, France, Mr. William Thomas Bandy, of Nashville, Tennessee, and Miss Alice Scudder Burghart, daughter of Mr. and Mrs. Henry D. Burghart.

Beardsley-Buchanan—On November 20, Mr. Walter Raper Beardsley, son of Mr. and Mrs. Andrew H. Beardsley, and Miss Marjory Ann Buchanan, daughter of Mr. and Mrs. Eugene Minor Buchanan.

(Continued on page 29)

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(Continued from page 28)

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WEDDINGS—CONTINUED

Bell-Stanley—On November 14, Mr. Clinton Miller Bell and Miss Wilma Stanley, daughter of Mr. and Mrs. William H. Stanley.

Boland-Loasby—On November 20, Mr. Frederick S. Boland, son of Mr. and Mrs. Henry B. Boland, and Miss Marjorie Loasby, daughter of Mr. and Mrs. Arthur W. Loasby.

Butterworth-Drew—On December 1, Mr. Frank S. Butterworth, junior, son of Mr. and Mrs. Frank S. Butterworth, and Miss Elizabeth Drew, daughter of Mrs. Frank Drew.

Butterworth-Pell—On November 30, Mr. Robert H. Butterworth, junior, son of Mr. and Mrs. Robert H. Butterworth, and Miss Muriel E. Pell, daughter of Mr. and Mrs. William Fowler Smith Pell.

Church-James—On November 19, Mr. Reginald Reinhart Church and Miss Elizabeth James, daughter of Mr. and Mrs. Philip L. James.

Claggett-Morgan—On November 23, Mr. William N. Claggett, junior, son of Mr. and Mrs. William N. Claggett, of Saint Louis, and Miss Dorothy Morgan, daughter of Mr. and Mrs. Percy J. Morgan.

Colgate-King—On November 25, Mr. Gilbert Colgate, junior, son of Mr. Gilbert Colgate, and Miss Haven King, granddaughter of Mr. Stephen Peabody.

Condon-Edwards—On November 24, Mr. Robert E. Condon, son of Mrs. James Francis Condon, and Miss Gertrude Camille Edwards, daughter of Mr. and Mrs. Edward Edwards.

Coyle-Gibbons—On November 30, Mr. William Radford Coyle, junior, son of Major W. Radford Coyle and Mrs. Coyle, and Miss Eleanor Coghlin Gibbons, daughter of Doctor John Miles Gibbons and Mrs. Gibbons.

Cunningham-Hughston—On November 23, Mr. George Butt Cunningham and Miss Kathleen Hartman Hughston, daughter of Mr. and Mrs. Regan Hughston.

Davis-Snell—On November 15, Mr. John W. Davis, junior, and Miss Estelle Gladys Snell, daughter of Mrs. John David Beals.

Diehl-Moller—On November 15, Mr. Carl Herman Diehl, son of Mr. and Mrs. Frederick Diehl, of Chicago, Illinois, and Miss Adele Moller, daughter of Mr. and Mrs. Conrad G. Moller.

Dingwell-Bates—On November 16, Lieutenant Paul Douglas Dingwell, son of the Reverend Doctor James Davidson Dingwell and Mrs. Dingwell, and Miss Elizabeth Bates, daughter of Doctor Everett A. Bates and Mrs. Bates.

Dionisi-Hauck—On December 1, Mr. Luigi Dionisi, son of Commendatore Antione Dionisi and Mrs. Maria Dionisi-Nazari, and Miss Katherine Hauck, daughter of Mrs. Peter Hauck, junior.

Dunn-Clarke—On December 30, Mr. John Wallis Dunn, son of Mr. and Mrs. John Carr Dunn, of London, England, and Miss Elizabeth Clarke, daughter of Mr. and Mrs. John Clarke.

Fairchild-Martin—On November 8, Mr. Julien Percy Fairchild and Mrs. Le Roy Martin, daughter of Mrs. Thomas Ormiston Callender.

Farrelly-Hanway—On November 26, Mr. C. Clifford Farrelly, son of Mrs. T. Charles Farrelly, and Mrs. Ruth Schriver Hanway.

Gordon-Carnahan—On December 14, Mr. Lewis Henderson Gordon, son of Mr. and Mrs. Gordon Gordon, and Miss Charlotte Elizabeth Carnahan, daughter of Mr. and Mrs. George Holmes Carnahan.

Hall-Hannon—On November 14, in the Lady Chapel of Saint Patrick's Cathedral, Mr. John Warren Hall, son of Mr. and Mrs. William Cadig Hall, and Miss Genevieve Hannon, daughter of Mr. and Mrs. Michael Joseph Hannon.

Harrison-McFadden—On December 1, Mr. John Randolph Harrison, son of Mr. and Mrs. Bernard J. Harrison, and Miss Emily Barclay McFadden, daughter of Mr. and Mrs. George McFadden.

Haseltine-Wood—On November 8, Mr. Carl Price Haseltine and Miss Janice Phipps Wood, daughter of Mr. and Mrs. Willard B. Wood.

Hatch-Summerhayes—On November 30, Mr. T. Alden Hatch, son of Mrs. W. Dennison Hatch, and Miss Rosamond Summerhayes, daughter of Mr. and Mrs. Harry Roswell Summerhayes.

WEDDINGS—CONTINUED

Hathaway-Ives—On November 24, Mr. Lloyd Arnold Hathaway, son of Mr. and Mrs. John E. Hathaway, and Miss Florence Ives, daughter of Mr. and Mrs. John N. Ives.

Hawkins-Eliot—On December 2, Mr. Dexter Clarkson Hawkins, son of Mrs. Eugene D. Hawkins, and Miss Evelyn Byrd Eliot, daughter of Doctor Ellsworth Eliot and Mrs. Eliot.

Hill-Millett—On November 27, Mr. Louis W. Hill, junior, son of Mr. and Mrs. Louis W. Hill, and Miss Dorothy Virginia Millett.

Hoggson-Delanoy—On November 18, in the Chapel of Saint Bartholomew's Church, Mr. MacLean Hoggson, son of Mr. and Mrs. William J. Hoggson, and Miss Constance Delanoy, daughter of Mrs. Charles G. Cornell.

Hunloke-Cavendish—On November 28, in Saint Margaret's, Westminster, London, England, Mr. Henry Hunloke, son of Major Sir Philip Hunloke, and Lady Anne Cavendish, youngest daughter of the Duke and Duchess of Devonshire.

Hurst-Davis—On November 23, Mr. Austin Gerard Hurst and Miss Mary Margaret Davis, daughter of Mr. and Mrs. Henry L. Davis.

Jackson-Curtis—On December 21, Doctor Scott Jackson, son of Doctor Daniel Noel Jackson and Mrs. Jackson, of Corbridge, Northumberland, England, and Miss Lettys Eliot Curtis, daughter of Mr. and Mrs. Ronald Eliot Curtis.

Keller-Bohnet—On November 8, Mr. Frederick Wilson Keller, son of Mr. and Mrs. William Conrad Keller, and Miss Ruth Laura Bohnet, daughter of Mr. and Mrs. Frederick P. Bohnet, of East Orange, New Jersey.

Leighton-Follette—On November 16, Mr. Reginald Frederic Leighton, son of the Reverend Doctor Joseph Alexander Leighton and Mrs. Leighton, and Miss Marjorie Hogarth Follette, daughter of Doctor William Marshall Follette and Mrs. Follette.

Leonard-Huhn—On October 28, Mr. Stephen J. Leonard and Mrs. George A. Huhn, third, daughter of Mrs. Harry F. Curtis.

Macdonald-English—On November 17, Mr. Neil Macdonald, junior, son of Mr. and Mrs. Neil Macdonald, and Miss Miriam English, daughter of Mr. and Mrs. C. W. English.

Matthews-Bradley—On November 6, Mr. William Henry Matthews, junior, son of the Reverend Doctor William H. Matthews and Mrs. Matthews, and Miss Miriam Bradley, daughter of Mr. and Mrs. William C. Bradley.

Moffett-Gleason—On November 27, in the chapel of Saint Bartholomew's Church, Mr. James Andrew Moffett, second, son of Mr. and Mrs. George Monroe Moffett, and Miss Elizabeth Fifield Gleason, daughter of Mr. and Mrs. Carlisle Joyslin Gleason.

Monroe-Coe—On November 20, Mr. Daniel L. Monroe and Miss Marjorie Coe, daughter of Mr. and Mrs. E. Holloway Coe.

Neil-French—On November 24, Mr. John Barthwick Neil, son of Mr. and Mrs. John W. Neil, and Miss Lola Barton French, daughter of Mr. and Mrs. J. Randolph Barton French.

Payne-Winthrop—On November 26, at Grace Church, Mr. Robert Gardiner Payne, son of Mrs. William T. Payne, and Miss Alice Winthrop, daughter of Mr. and Mrs. Henry Rogers Winthrop.

Pell-Condon—On November 14, in the chapel of Saint Bartholomew's Church, Mr. Leslie Hyde Pell, son of Mrs. M. Ecclesine Daly, of Paris, and Miss Betty Condon, daughter of Mr. and Mrs. Thomas G. Condon.

Perkins-Bulkeley—On December 7, Mr. Donald Perkins and Mrs. Whitmore Bulkeley, daughter of Mr. William F. Whitmore.

Riggs-Pew—On December 3, Lieutenant Ralph Smith Riggs, son of Mr. Joseph Newton Riggs, and Miss Kathryn Pew, daughter of Mrs. Robert C. Pew.

(Continued on page 30)

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SOCIETY

(Continued from page 29)

WEDDINGS—CONTINUED

Scudder-Jealous—On November 26, Doctor John Scudder, son of the Reverend Walter T. Scudder and Mrs. Scudder, and Miss Dorothy Vaughan Jealous, daughter of Mr. Vaughan Jealous.

Sherlock-Nash—On November 14, Colonel David E. Sherlock, D.S.O., Royal Artillery, son of Mr. and Mrs. David Sherlock, of Tullamore, Ireland, and Miss Constance Nash, daughter of Mr. Warren Bynner Nash.

Sloan-Rockefeller—On November 30, Mr. George A. Sloan and Mrs. F. Lincoln Rockefeller, daughter of Mr. and Mrs. Frederick W. Lincoln.

Smith-Fisk—On November 16, Mr. G. Allen Smith, son of Mrs. S. MacCuen Smith, and Miss Laura Fisk, of Canada.

Smith-Ward—On December 1, in Saint Patricks Cathedral, Mr. A. Leslie Smith, son of Mr. Albert G. Smith, and Miss Georgia Ward, daughter of Mr. George H. Ward.

Van Clief-Cameron—On November 20, Mr. Courtlandt Van Clief and Miss Eleanor Cameron, daughter of Mrs. Howard Cole and of Mr. William Cameron.

Webb-Lounsbury—On November 30, Mr. Geoffrey Webb, son of Mr. and Mrs. Frederick Webb, of Cambridge, England, and Miss Marjorie M. Lounsbury, daughter of Mr. Harry A. Lounsbury.

White-Boldt—On November 29, in Saint Bartholomew's Church, Mr. Walter White, son of Mrs. Harry White, and Miss Manuelita Boldt, daughter of Mr. George Charles Boldt, junior, and the present Mrs. Mead A. Lewis.

Wilmot-Keating—On October 17, Mr. Donovan Wilmot and Miss Matilda Keating, daughter of Mr. and Mrs. Francis Anthony Keating.

Wingate-Hardy—On November 23, Mr. George Edwin Wingate, son of Mr. and Mrs. Edward L. Wingate, and Miss Helen Hardy, daughter of Mr. and Mrs. Arthur Proctor Hardy.

Wood-Burgwin—On December 1, Mr. Richardson King Wood, son of Mr. Arthur King Wood, and Miss Mildred Carlisle Burgwin, daughter of Major Augustus Burgwin.

Woodhull-Marsh—On November 14, Mr. Richard Gould Woodhull, son of Mr. and Mrs. William C. Woodhull, and Miss Louise H. Marsh, daughter of Mr. and Mrs. Charles J. Marsh.

Zerweck-Cain—On November 16, Mr. James W. Zerweck, son of Mr. and Mrs. Clinton F. Zerweck, and Miss Evelyn Cain, daughter of Mr. and Mrs. William E. Cain.

BALTIMORE

Barnard-Bopp—On November 12, Mr. Olive G. Barnard, son of Mr. and Mrs. George Barnard, and Miss Agnes Bopp, daughter of Mr. and Mrs. John Bopp.

Corson-Hammen—On November 23, Mr. Frederick Summers Corson, junior, and Miss Dorothy Carroll Hammen, daughter of Mr. and Mrs. John Carroll Hammen.

Cromwell-Harris—On November 7, Mr. Charles A. Webb Cromwell, son of Mr. and Mrs. P. George Cromwell, and Miss Rosalind Griswold Harris, daughter of Mr. and Mrs. William Hugh Harris.

BOSTON

Blaney-Leatherbee—On November 16, Mr. David Blaney, son of Mr. and Mrs. Dwight Blaney, and Miss Marjory Leatherbee, daughter of Mrs. Arthur Moulton Leatherbee.

Curtis-Smith—On December 1, Lieutenant John Pemberton Curtis, U.S.N., son of Mrs. Edwin B. Curtis, and Miss Barbara Blake Smith, daughter of Mr. and Mrs. Chester W. Smith.

Hopewell-Hutchinson—On November 16, Mr. John Clark Hopewell, son of Mr. and Mrs. Frank Blake Hopewell, and Miss Hilda Hutchinson, daughter of Mr. and Mrs. J. Chester Hutchinson.

McIntosh-Burrage—On November 16, Mr. Russell Stuart McIntosh, son of Mrs. Robert Allen McIntosh, and Miss Charlotte Burrage, daughter of Mr. and Mrs. Francis Johnson Burrage.

Merry-Taylor—On November 30, Mr. Edwin Ray Merry, of Atlanta, Georgia, and Miss Marion Lockhart Taylor, daughter of Mr. and Mrs. Robert Edwin Taylor.

WEDDINGS—CONTINUED

Murray-Johnston—On November 18, Mr. Willard Raeburn Murray, son of Mrs. William Childs, and Miss Hester Ann Johnston, daughter of Mrs. Charles W. Johnston.

Page-Lewis—On December 7, Mr. Wheeler Holloway Page, son of Mr. and Mrs. Holmes Page, and Miss Mary Frederica Lewis, daughter of Mr. and Mrs. Arthur Lewis.

Stott-Hammond—On November 26, in the rectory of Saint Cecilia's Church, Mr. Alexander Law Stott, son of Mr. and Mrs. William Stott, and Miss Ruth Hammond, daughter of Mr. and Mrs. Henry E. Hammond.

CHICAGO

Frost-Snow—On November 11, Mr. John Burr Frost, of Montreal, Canada, and Miss Alice Snow, daughter of the Reverend Sydney Snow.

DETROIT

Owen-Harwood—On November 15, Mr. Frank V. Owen and Miss Virginia Harwood, daughter of Mr. and Mrs. Forest Henry Harwood.

MINNEAPOLIS

Lord-Pillsbury—On December 7, Mr. Oswald Bates Lord, son of Mr. and Mrs. Charles E. Lord, and Miss Mary Stinson Pillsbury, daughter of Mr. and Mrs. Charles S. Pillsbury.

PHILADELPHIA

Childe-Corlett—On November 14, Mr. Edwin Ogden Childe and Miss Cynthia Carol Corlett, daughter of Mrs. William Wellington Corlett.

Lewis-Wellford—On November 30, Mr. William Draper Lewis and Miss Bella Street Wellford.

Longmaid-Stokes—On November 16, Mr. Sydney Esterbrock Longmaid, son of Mr. and Mrs. John Henry Longmaid, and Miss Mary Stokes, daughter of Mr. and Mrs. John Bispham Stokes.

Loos-De Baecke—On November 16, Doctor Ernest Karl Loos, of New York, and Rochester, and Miss Cecilia Francis De Baecke, daughter of Mr. and Mrs. Harry L. De Baecke.

Neilson-Jones—On December 14, Mr. Winthrop Cunningham Neilson, junior, and Miss Frances Fullerton Jones, daughter of Miss William S. Jones.

Page-Ballou—On November 27, Mr. Richard Lloyd Page and Miss Barbara Ballou, daughter of Mrs. Sidney Ballou.

Porter-Gillespie—On November 23, Mr. Lewis Morgan Porter and Miss Alberta L. M. Gillespie, daughter of Mr. and Mrs. George Cuthbert Gillespie.

Vaughan-Reed—On December 6, Mr. James Vaughan, of New York, and Mrs. Elizabeth Boyd Reed, daughter of Mrs. Theodore L. Pomeroy.

Wintersteen-McIlhenny—On December 1, Mr. John Wintersteen, son of Mr. and Mrs. A. H. Wintersteen, and Miss Bernice M. McIlhenny, daughter of Mrs. John D. McIlhenny.

Zimmerman-Lukens—On December 4, Mr. William Zimmerman, son of Mr. and Mrs. John Zimmerman, and Miss Margaret Lukens, daughter of Mr. and Mrs. Edward Fell Lukens.

SAN FRANCISCO

Maguire-Cutten—On November 14, Mr. William Maguire and Miss Elizabeth Cutten, daughter of Mr. and Mrs. Charles P. Cutten.

WASHINGTON

Perera-Phillips—On December 5, Mr. Guido Perera, of Boston, Massachusetts, and Miss Faith Phillips, daughter of the Reverend Doctor Ze Barney Phillips and Mrs. Phillips.

WEDDINGS—TO-COME

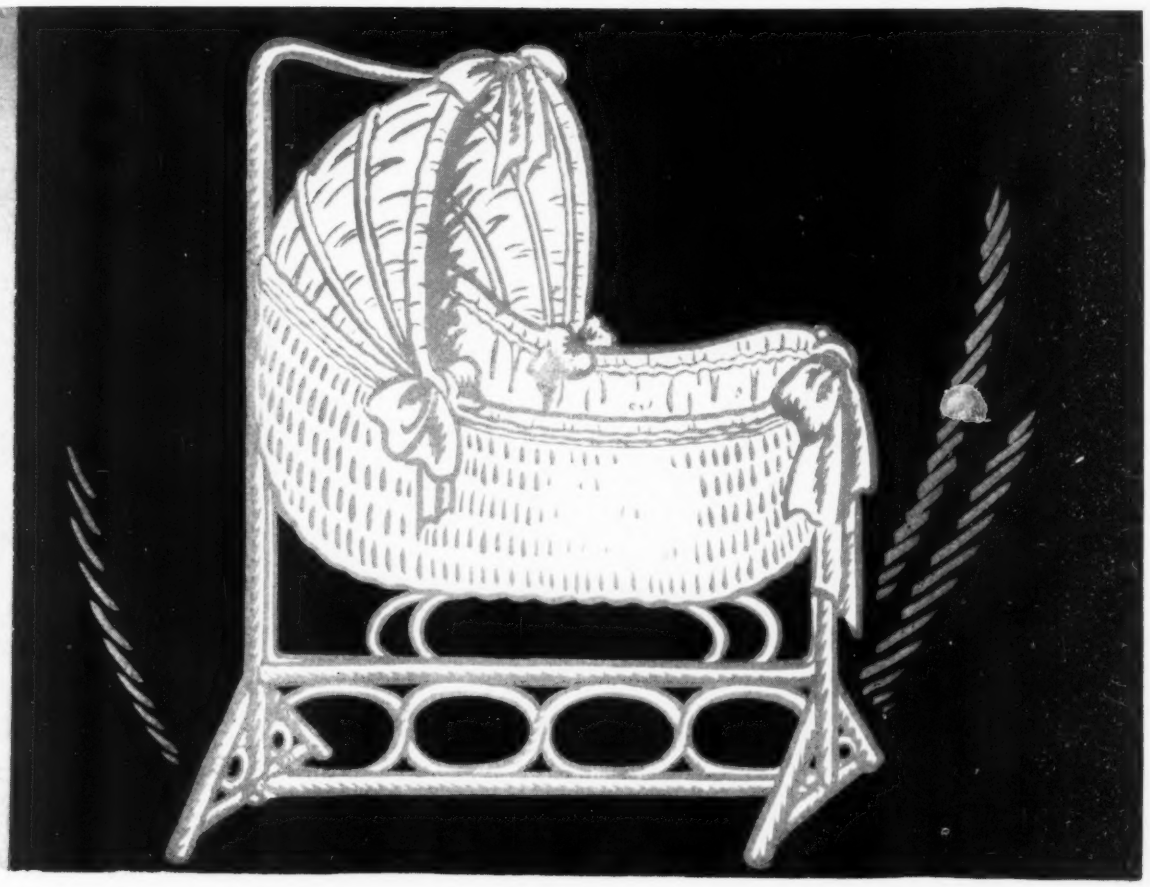
NEW YORK

Boyd-Plum—On February 12, Miss Emilie J. Boyd, daughter of Mrs. John J. Boyd, to Mr. Stephen Haines Plum, junior.

PHILADELPHIA

Bowie-Reichner—On January 25, Mrs. Cadwalader Bowie, daughter of Doctor William Biddle Cadwalader and Mrs. Cadwalader, of Villanova, Pennsylvania, to Mr. Morgan Stephens Aiken Reichner, son of Mr. and Mrs. Louis Irving Reichner.

JANU



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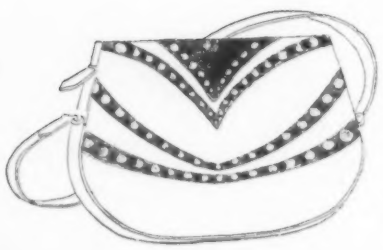

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JANUARY 4, 1930
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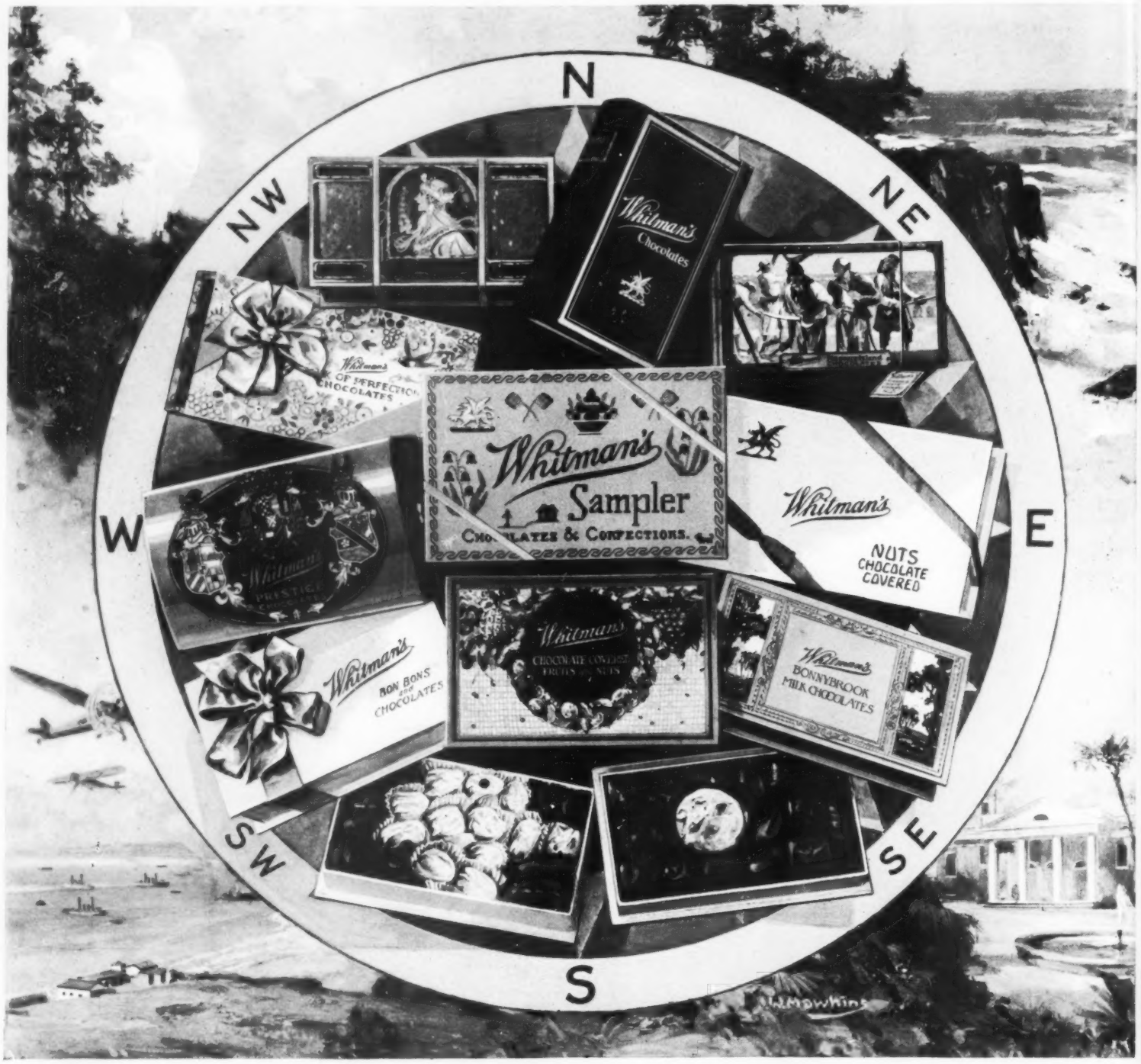
MICHEL de BRUNHOFF—EDITOR of FRENCH VOGUE
ALISON SETTLE—EDITOR of BRITISH VOGUE

EDNA WOOLMAN CHASE—EDITOR-IN-CHIEF OF THE THREE VOGUES



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VOGUE'S-EYE VIEW OF THE MODE IN 1909

AND WE can remember when the word camisole began to supersede corset cover as slightly more chic. We can remember when women wore wire rats to build out their pompadours or saved their combings to use instead. We can remember when ladies picked up their skirts daintily in front to run up-stairs, and the froufrou of a gaily coloured taffeta petticoat was a sign of feminine elegance.

We can remember when one long hatpin was smarter than two short ones, and it was more chic to hold your skirt firmly on the left side than lightly on both. We can remember when high champagne coloured kid boots with French heels were most distinctive for daytime, and when a "short" skirt meant one that came to your shoe tops. We can remember when guimpes and Ferris waists and flannel petticoats were in every little girl's wardrobe. We can remember when a large black beaver hat was a winter classic. We can remember when silk caps to match your evening gowns were worn to the theatre.

We can remember when petticoats were stiffly starched so that skirts would stand out, and when beaded kid slippers were very good for formal wear. We can remember when women talked of high-necked dinner-dresses and skirt braid and calling costumes and lace parasols and automobile coats. We can remember when women wore all of these things and looked very charming, too.

Cecil Beaton

The Hon. Mrs. Reginald Fellowes

Mrs. Fellowes is a sister of the Duc Decazes and a niece of the Princesse Edmond de Polignac. She visited this country during the autumn and has just published her first book, "Cats in the Isle of Man"

Paris when one lives there

by Mary Bromfield

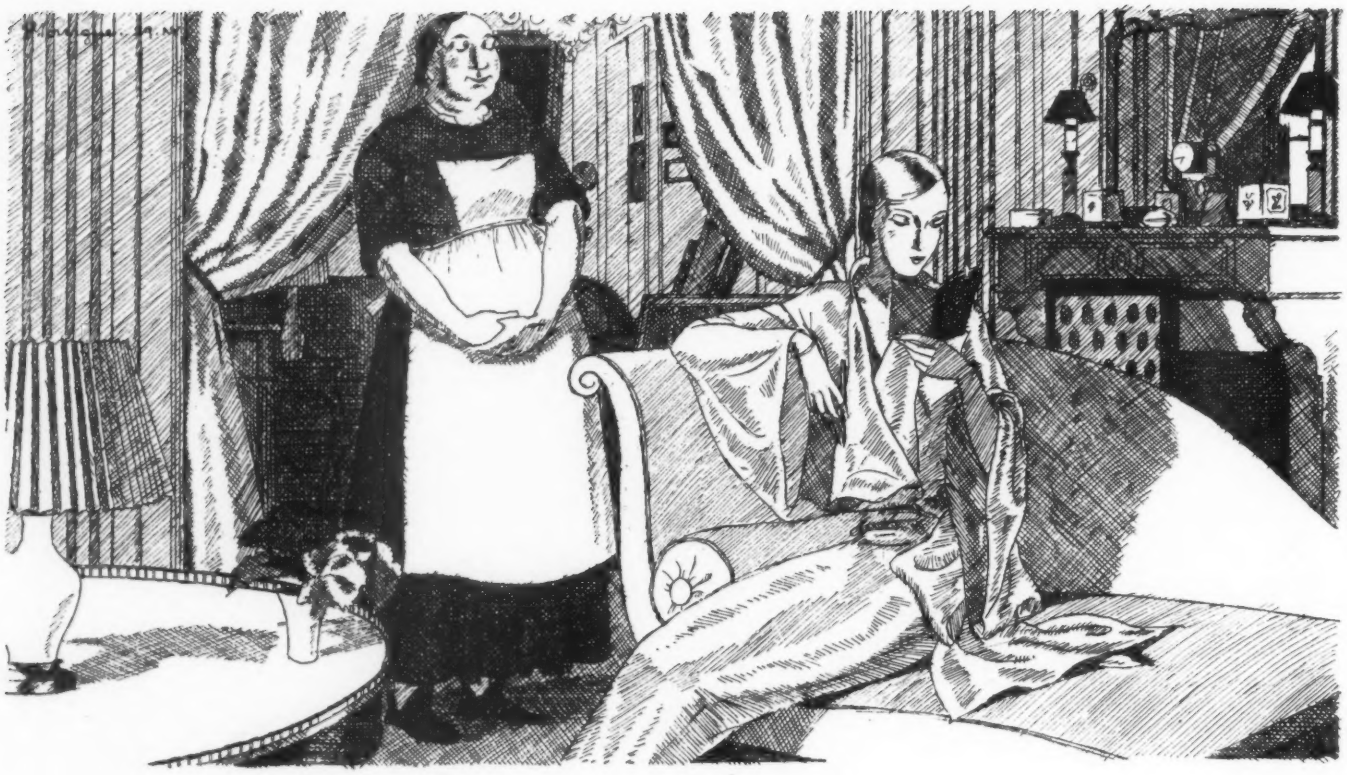
There is a vast and overwhelming psychological difference between the American woman who intends to live in Paris and the casual visitor from America.

The casual visitor is a sightseer, shopper, passer through, or, as a rule, all three together (besides being an eater and drinker), in one of the most beautiful cities of the world, where there are certain definite things that she feels have to be done. Her time, long or short, is taken up in seeing the sights she wants or feels she ought to see; going into every conceivable nook or cranny where the antique or modern can be looked at and bought; looking at, trying on, and fitting clothes, then taking them back to begin again, in the wild hope of making them better; eating and drinking in restaurants, cafés, and bars, large and pretentious or small and whispered about (the kind that for some inconceivable reason, you quite naively believe no one else has ever heard of); and, of course, seeing friends, French or American, and doing and seeing what they want to do and see. It is all exciting and amusing (if exhausting), even to an old-timer who does it once or twice every year. The climate and the breakfasts, unless you have come there to make a study of just such things, pass by almost unnoted. They are thought comic or "atmosphere" by those who aren't going to live with them.

Arriving in Paris, to live there, is quite another matter, and the first month is likely to be a series of dreary disillusions. Under such circumstances, the city is no longer simply a ville d'eau, with complications from which you can flee at will. It is a place in which you are to face all the annoyances of daily life, just as you might face them in New York or Indianapolis or San Francisco. It is only after three or four months or even longer that the pleasant lotus-eater quality of the place steals over you—all the easiness of the life, the laziness of it, the variety of the people passing through, the agreeable superficial contacts, and the marvellous fact that it only takes a few hours to go from Paris to almost any place you may want to visit.

Before that, a mental readjustment must take place.

This Paris is a place in which you are to live. This grey sky, this dampness are permanent and must be reckoned with; so must the fact that the central heating works only in warm weather, that the lifts are out of order half the time, even in the most luxurious of apartments, that you are nearly always tired, and that the apartment of your dreams may rapidly assume the qualities of a nightmare. Glamour may be there, but continual glamour loses its brilliance, and what is amusing for a week may grow to be a bore in a year. Sights and people, seen and unseen, food eaten and uneaten, shops visited and unvisited, are always there and can be visited this afternoon, to-morrow, next month, next year. The lassitude, which is the charm of Paris as of a ville d'eau, be-



after the cook's tour

comes an all-enveloping vice. Nervous energy can be pulled out of the air in New York, but, in damp Paris, it is a thing that must be worked over and renewed.

The first thing to do, quite obviously, is to find a place in which to live. This is not easy. If you are there for a short time and can afford it, an apartment, very satisfactory, luxurious, and charmingly furnished, can be easily rented from an American friend; the price will be American (perhaps more than American). Servants generally go with the apartment. It is all comparatively simple, but it isn't quite what you'd do if you were going to live in Paris. That is obviously a different matter. The apartment must be taken for an indefinite period, not subject merely to the return of a friend, and, unless you are many times a millionaire, it must be taken at a lower rent. It is, as a rule, more practical to start with a furnished apartment, for it gives you time to decide where you want to live in Paris, to look about for the perfect unfurnished one, and to buy furniture.

The next question is how to go about it. Every one has a long-suffering friend in Paris whom she believes gifted with omniscience, armed with addresses of every conceivable nature, from all the available apartments in all Paris to the "little woman" who can make a dress for three hundred francs which should make Madame Chanel throw up her hands and her business in despair. She or he (but it's always she) is applied to at once. "Why not go to an Agence?" is her answer, if she is wise and practical (although knowing from experience that it is the last advice you will take).

If, on the other hand, she is of the species that always knows, her answer will in all probability be, "I've just heard of a perfect one for you on the Left Bank—very old and very cheap."

Any one who has ever been in Paris for any length of time will know of the subtle intellectual snobbery connected with the Left Bank of the Seine, and many will be willing to live in streets so damp and commonplace as to be almost uninhabitable in order to make it their address. There is no doubt that on the Left Bank are the most beautiful and glamorous places to be found in Paris, but there is also no doubt that the best are virtually impossible to secure, and that the second best are squalid.

It seems far too good to be true (and generally is) that such a plum should be handed out to the eager settler at the very first attempt. Wild with hope, the spot is rushed to. It is, indeed, on the Left Bank, in the desolate reaches of Montparnasse, but certainly not on the Seine. The street is a combination of smells, picture-frame dealers, and dingy Edwardean apartments. The apartment desig-

the all too french apartment

nated is, however, really old and above one of the picture-frame dealers; in fact, in a dark little court behind his shop. The façade is quite commonplace. The danger and the dirt of the stairs give further evidence of antiquity. Gasping up the rickety five flights, you whisper to yourself, "It must be really old and fascinating" in order to keep up a waning courage. The apartment has six dark, small rooms, one large dark one, atrocious plumbing, and is unfurnished. Impossible.

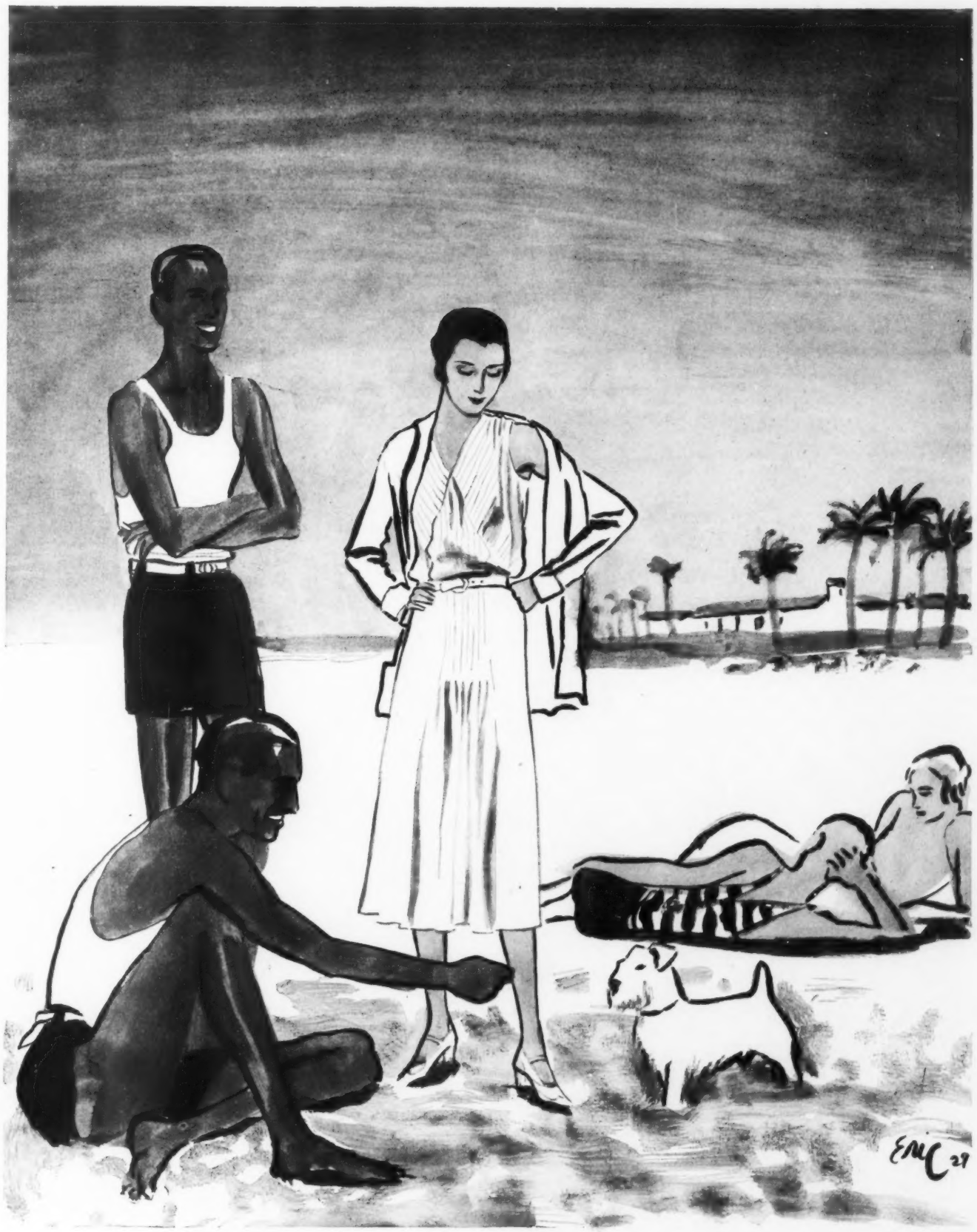
The next day (after a sleepless night) comes inspiration. Why not consult the teacher with whom you are toning up your French? She is French, thrifty, just the person. And so, for a breathless period, she seems to be. Her eyes gleam. "Why yes, the very thing!" She has a friend, a retired actress who played with Réjane, who has an apartment that she is very anxious to rent, as her children are married and she has lost her money in the War. This appears to be the moment of ultimate triumph. Visions of endless "atmosphere," eighteenth-century boiserie, float before your vision, and with it the dazzling thought (it is before you have tried to find regular enjoyment in the contemporary French theatre) that a door to the French theatrical world may be opening to you—through association.

The address is in old Passy. Charming enough (if not the Left Bank), with the rue Raynouard, the crest of the hill looking over the city, the lovely old Château de Passy. The apartment is not on the rue Raynouard, but near to it—that is, off it. If you have the misfortune to have to study the advertisements of Paris apartments in the daily papers, you will very soon notice that no apartment is ever on, but always near, and what an infinite difference in the meaning of the words! In Paris, slums have an odd way of hiding just behind the façades of magnificent avenues.

The exterior of the prospective flat is not encouraging. (Continued on page 96)

LOUISEBOULANGER achieves a new printed ensemble by substituting a short cape for the jacket of other seasons. A pale rose chiffon collar and cuffs accent the rose-and-black print in "215;" Lord and Taylor

JEAN PATOU uses white crêpe marocain—since white is always effective under brilliant sunshine—for this Palm Beach ensemble, "San Remo." Fulness is introduced through unpressed box pleats; Lord and Taylor



JANE REGNY'S sleeveless white crêpe dress, "Smash"—the type of dress that is a basis for a Southern wardrobe—, is brought within the lines of the new feminine mode by the use of pin tucks; Saks-Fifth Avenue

A SOUTHERN PORTFOLIO

ROUGH STRAW
FOR EARLY SPRING

Hoyningen-Huené, Paris

MARIE ALPHONSINE

ROSE VALOIS

NEW HATS

WEAR GAY BANDS

Straw woven like tweed carries the chic feeling of fabric hats into the spring mode. The Marie Alphonsine hat, "No. 26," shown on the opposite page, is of a woven tweed-like straw in natural colour, red, and brown, with a brown leather band encircling the crown. The brim is wider on one side than the other and dips becomingly. An ensemble of cream coloured matelassé, from Schiaparelli, is shown with the hat, completing a very smart costume for Southern wear this winter or for wear during the warmer days of spring and summer in the North

Rose Valois designed the hat of rough natural straw shown in the photograph above—a wide cloche, which she calls "Bayonne." It is banded with a gay green-and-red striped linen ribbon, which catches up the brim in back and is tied in a perky little knot; from Stewart. With it is worn a dress of heavy pale blue shantung from Chantal—a model with a soft, crushed collar and an interesting zigzag line at the back, equally charming for winter wear at Palm Beach, on the Riviera, in the West Indies, or for summer wear at any of the numerous smart resorts

Hoyningen-Huené, Paris

The Boy Scout uniform inspired "Naughty Girl" (at left), Hélène Yrande's two-piece beach suit of vivid dark blue cotton crêpe. The belted shorts and the rolled sleeves are chic details; Best

This ideal yachting costume was originally made by Lanvin Sport for the Comtesse Jean de Polignac. It is of blue flannel and is worn with a white toile de soie blouse; from Franklin Simon

Hoyningen-Huené, Paris

for sea and sand

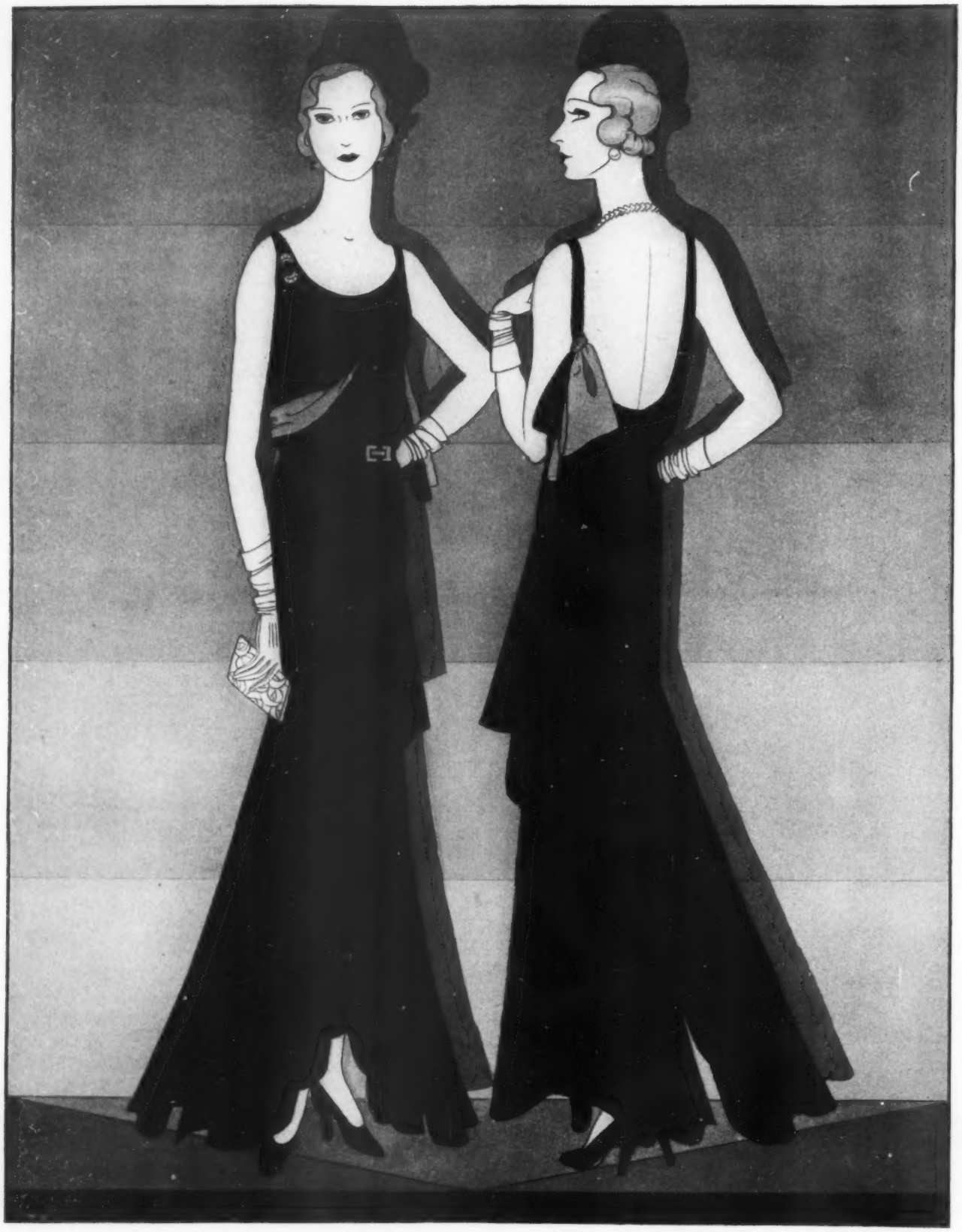
Schiaparelli's smart belted beach pyjamas, "571," are of moussa tuslic, a spongy wool, in beige for the blouse and blue for the trousers. The sandals are of crêpe rubber. Suit from Lord and Taylor

"Écume" is a chic and practical two-piece bathing-suit from Yteb, of heavy, crêpy white woollen. The step-in top, with a deep back décolletage, and the shorts are edged with braid; Franklin Simon

THE new tendency in beach clothes, that created so much interest at Antibes and the Lido last summer, has been further developed by the French couturiers. The more masculine the better, is the motto: long trousers for the women, variations on the sailor's jumper, the fisherman's blouse, the mechanic's overalls, and on Boy Scout shirts and shorts.

The smartest fabrics for these garments come from the men's departments. Hélène Yrande and Hermès use the grey English flannel worn by so many Oxford men. Hermès also makes enchanting beach costumes of Tissu Équatorial, with a rough serge weave, used for men's costumes in the Colonies, and the real toile à matelot, washed and pounded to soften its colour and make it more amenable, also is used.

Fabrics from the decoration section are diverted from their original uses. Yteb has selected a striped cotton rep for a beach peignoir, Schiaparelli uses fabrics from the Rodier upholstery collection, and Hélène Yrande and others make much of Bianchini's printed linen.



AUGUSTABERNARD twists a narrow length of drapery, faced with a delicate shade of rose satin, across the bodice of this black satin evening gown, achieving a new and unusual effect

AUGUSTABERNARD repeats the touch of rose on the back of this gown in the facing of the scarf ends knotted to the shoulder-strap. The spirally placed flounces created a long skirt

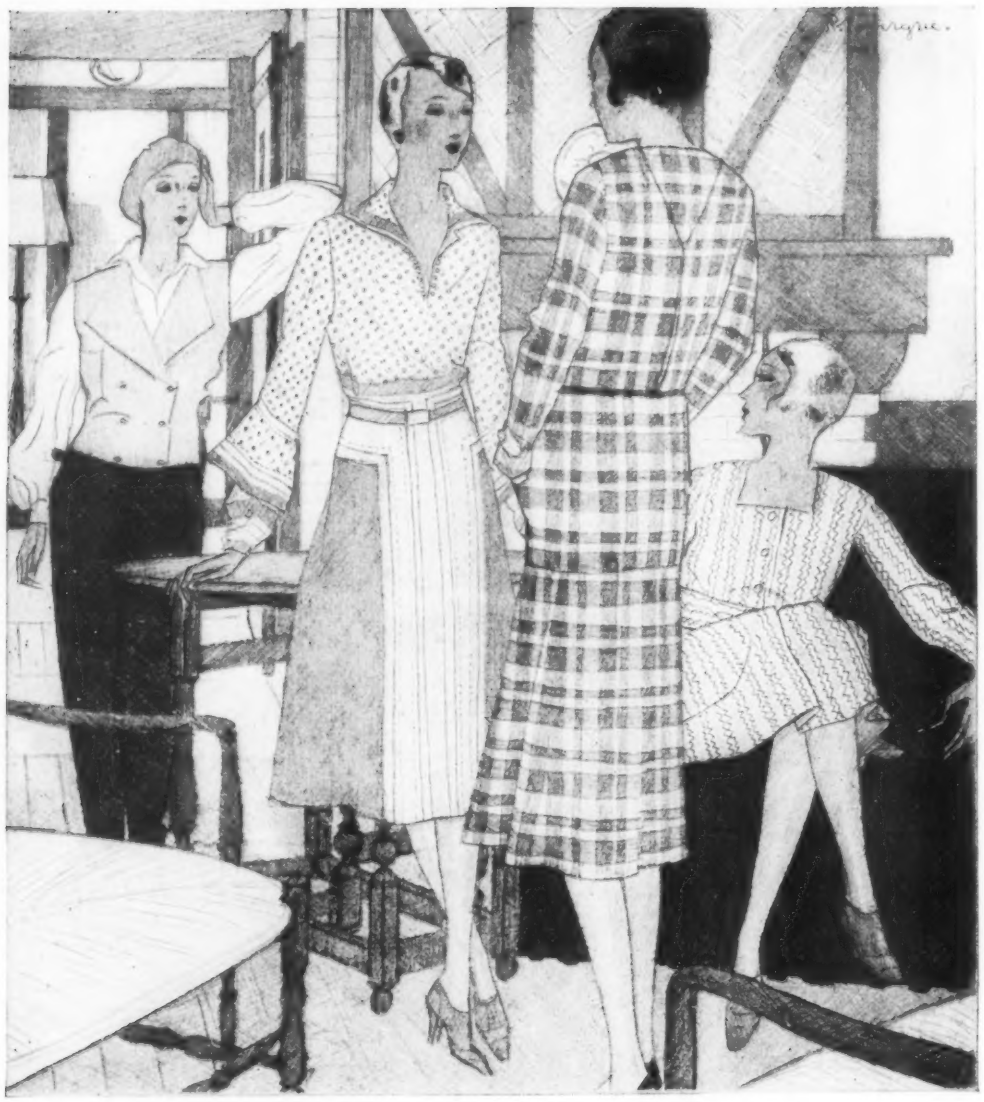
A NEW TWIST TO THE PARIS MODE

THE REVIVAL OF MOULDED CURVES

PAQUIN uses heavy coral-pink flat crêpe for this important evening dress of full, though uneven length, with a diagonally inserted yoke sash and a deep back décolletage; Frances Clyne

PATOU'S characteristic manner is seen in this grey-beige dress of crêpe romain, "Simplicité," with inserted bands moulding the hips, gathers at the high waist and a bolero; from Russek

indoors



winter sports fashions

THE little train from Coire whistles around another curve, and Saint Moritz is in sight. The crowded station, a short ride up the hill in the bright, crisp air, and then the entrance to the Palace, with restive horses, tinkling sleighs, dogs, skis, and guides gathered about. Exactly like a lumber camp town, it seems. Only Indians and Canadian mounted police are needed for a gigantic and amateur first act of "Rose Marie." Everywhere are sombre colours—the darkest of navy-blues and black—with bright accents, bulky silhouettes, big, clumping shoes, trousers, and woolly mittens. Everywhere skis; skis tucked in the back of sleighs, hung over the shoulders; skis under the feet of wool-wrapped children, under the swift, moving feet of experts, and under the awkward and sometimes dangerous feet of beginners. Parts of the icy roads themselves are dangerous, even to pedestrians; you don't have to fall from skis to break your bones.

Inside the busy, warm, cheerful hotel, the mise en scène is less rugged. For every smart woman's Saint Moritz trunks . . . or Quebec or Lake Placid trunks, for that matter . . . carry both indoor and outdoor sports clothes. On snowy days, when any serious sport is impossible, or for tea, bridge, and winter gossip, regulation sports dresses in brighter colours replace the inevitable navy-blue or black jackets and trousers of the outdoor world. One-piece tweed (Continued on page 92)

For tea after skiing, one may still wear one's Norwegian trousers, with a green broadcloth vest and beret (left); Saks-Fifth Avenue. The other young ladies prefer typical indoor sports clothes: a Poiret dress in red- and yellow Paisley-design wool; from Bergdorf Goodman; a bright plaid tweed in blue, green, and beige; from Saks-Fifth Avenue; and a knitted jersey in green and white or blue and white; Lord and Taylor

The young lady walking out of the sketch above, at the extreme left, has chosen a smart and modestly priced skiing costume that includes a bright red corduroy jacket and black corduroy trousers; from Lord and Taylor. The ski-jumper, second from the left, adheres to tradition by wearing gabardine, but instead of the usual navy-blue or black, she prefers rust-brown. The belted jumper has a slide fastening; Altman

For wintry days in the country, a leather coat, like that worn by the third figure from the left, is most useful. It is in dark green with a bright plaid wool lining; from Lord and Taylor. A gabardine suit in dark navy-blue is worn by the figure second from the right. The jacket lining, scarf, mittens, and socks are in green; Lord and Taylor. The skating suit has a reversible jacket, checked skirt, and white sweater; Franklin Simon

outdoors

LADIES IN THE WINTER ÔF 1929

THE recent change in fashions has been so great that even those who pretend not to notice the whimsicalities of the current vogues have been forced to open their unwilling eyes and notice the drastic alterations that have taken place; that waists have again appeared where they were placed by Nature; that a fanciful elaboration has appeared in place of stark simplicity; and that, once again, little mice-like feet peep out from under chiffon flounces. As there is, always was, and always will be, each time a change is made, so, now, there are to be heard cries of fury and petulance, objections and impotent shrieks, raised by people who thereby show themselves to be biased, uncontemporary, and lacking in courage or decision, foolishly considering it possible to fight against the times in which they live. They fail to realize in how much more important ways they might spend their energies, allowing the times to perfect themselves—instead of they the times. "No martyrdom, however fine, no satire, however splendidly bitter, has changed by a little tittle the known tendency of things." When, for the first time, pantalettes were seen beneath crinolines, old heads were hidden in

LADIES IN THE WINTER OF 1930

in rage behind trembling fans. Gloved hands were raised in horror at the first sight of a bustle. The hobble skirt was pooh-poohed, and, when the utilitarianly short skirt appeared, screams of abuse again rent the air, and not very intelligent ladies in their smouldering thousands were heard to say they would rather die than expose their legs. Yet, these are the very same women who fight against the new, flowing, gracefulnesses—gowns like the three Chanel models from Hattie Carnegie shown in the sketch on this page. Fashion is not controlled or prejudiced by screaming abuses or laws and rules of thumb, and, though for a time she may continue on her simple, practical path in the trend of modern life, she will suddenly become tired of being significant of the age—and will branch out into blossoming paths of her own whimsy. She will want to trim a machine with dogroses—and this is what has happened to-day. Nothing could be more significant of the great machine age in which we live, nothing more symbolic of our sophisticatedly simplified way of living than the simple, straight, little evening frocks of last year. But (Continued on page 92)

MRS. ALLAN RYAN, JR. MRS. JOHN BARRY RYAN, JR. MRS. ROBERT McADOO

MISS DIANA DODGE MISS BARBARA PHIPPS

MRS. JAMES BURDEN

MR. AND MRS. JOHN MACKAY

THE MINK COAT IN THE COUNTRY

An interesting new point in chic is that the mink coat is now worn in the country, complemented by such accessories as hats and shoes with a decided sports feeling. Smart examples of this have been noticed at recent sporting events. At the United Hunts Meet, Miss Diana Dodge wore a mink coat, and this same fashion was seen at the West Hills Meet, adopted by Mrs. John Mackay, Mrs. James Burden, Mrs. Robert McAdoo, Mrs. Edward Voss, and Mrs. Allan Ryan. At the Yale-Princeton football game, Miss Anne Carley wore a mink coat and tweed suit

MRS. EDWARD S. VOSS

MISS ANNE KING CARLEY

THE HON. MRS. REGINALD FELLOWES

MRS. WILLIAM GOADBY LOEW MRS. J. GORDON DOUGLAS

THE RANEE OF PUDUKOTA

MISS ELEANOR BARRY

MRS. HENRY FLEITMANN AND DAUGHTER

Fur-lined tweeds are a close rival of fur coats for sports wear. Upon arriving in New York, the Hon. Mrs. Reginald Fellowes, who still clings to the short skirt mode, wore a suit with a squirrel-lined cape. Mrs. Loew's suit was bordered in squirrel, and Mrs. Douglas wore a sports coat of baronduki. The Ranee of Pudukota's smart coat is of Persian lamb. At the United Hunts Meet, Miss Barry wore a rough tweed costume with a jacket lined with lapin. Mrs. Fleitmann wore tweed with a fur scarf, while Miss Altemus's coat of tweed was trimmed with beaver. Miss Simonds's suit had a jacket fitted at the natural waist-line

MISS MARJORIE SIMONDS

MISS ELIZABETH ALTEMUS CONTE ALESSANDRO BETTONI

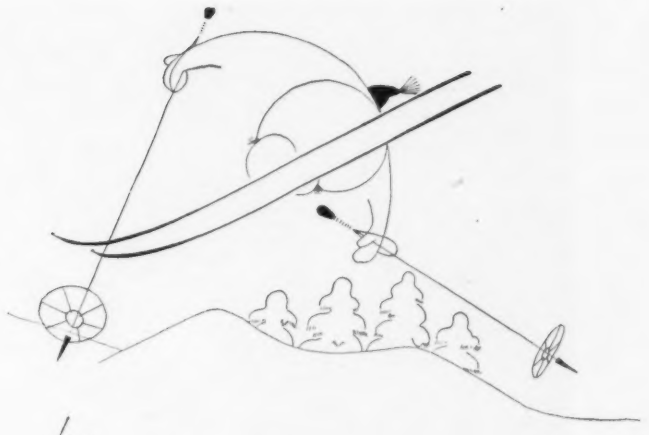
TWEEDS WITH FUR LININGS

Steichen

Miss Margaret Dunne, who is the daughter of Mr. and Mrs. Finley Peter Dunne, of New York and Southampton, Long Island, was presented to society at a dinner-dance given at the Ritz-Carlton by Mr. and Mrs. Francis P. Garvan on November sixteenth. Miss Dunne, who has inherited some of the artistic ability of her father, the author of the renowned "Mr. Dooley," is one of the most attractive débutantes of the season

MISS MARGARET DUNNE

Skiing



by ALICE DAMROSCH PENNINGTON

THE traveller on the Paris-Orient Express bound for Vienna or Budapest who looks out of the car-window after passing through the long Arlberg tunnel receives a faint shock of surprise as the train slows down at the little station, Saint Anton-am-Arlberg.

Steep snow-covered slopes rise abruptly from the station platform, as high as the eye can see, and at their foot is assembled a mysterious army of two or three hundred animated figures, all in uniforms of dark blue or beige, bearing as many wooden spears over their shoulders as in a painting by Benozzo Gozzoli. The pale-faced traveller, as he orders his breakfast in the wagon restaurant, speculates idly what it is all about; the train pulls on through snowy mountain ravines and pine forests towards Innsbruck, and the picture is forgotten. He does not know that he has passed through a little kingdom, that all unawares he has seen the king and his ministry and his ever-growing band of faithful subjects.

Saint Anton—the Saint Moritz ot Austria—is the home of Hannes Schneider, and Hannes Schneider is the great leader and teacher of the famous Arlberg School of Skiing. In the last few years, he has become so renowned that the English, the Dutch, and the Germans flock to Tyrol to learn to ski under the master himself.

Promptly at ten o'clock every morning in Saint Anton, from January to April, all the Hannes Schneider pupils assemble on the little field across the Saint Christoph road. The Hotel Post, the Schwarzen Adler, each and every pension, disgorge their guests as hurriedly as though the Pied Piper were calling them—no one dreams of being late.

The newcomer looks rather wistfully at all the dark sunburned faces and lingers shyly on the edge of the crowd. He is not quite sure whether to stick his skis in the snow or carry them purposefully over his shoulders. A kind, broad Dutch girl in a trim jacket and trousers of pale beige, with a dark blue beret on her square-cut blond hair, takes the newcomer in charge. "Now you will find out where you belong—there is Hannes!"

The king himself has arrived without pomp or ceremony, a dark, dominating man with black curly hair and a wide humorous mouth. Americans would at once say there was something of the Indian about him, but, to Austrians, he is more Spanish or gipsy in type. He has the broad forward-thrusting shoulders and slightly bent knees of the typical mountaineer.

Under his quiet direction, in two or three minutes the army of skiers has assorted itself and without any confusion marches away with the eighteen different teachers to the many practice slopes. The Dutch girl waves good-bye to the newcomer; "I've been promoted to the 'Cannon-balls,' and I don't dare waste a minute!" About fifteen cannon-balls follow graceful little Schuler, the best skier under Hannes, up to a slope so steep that it is difficult to see how a fly could cling to it—far less a human being.

Schneider settles one or two questions in quiet German before he finally turns to the newcomers.

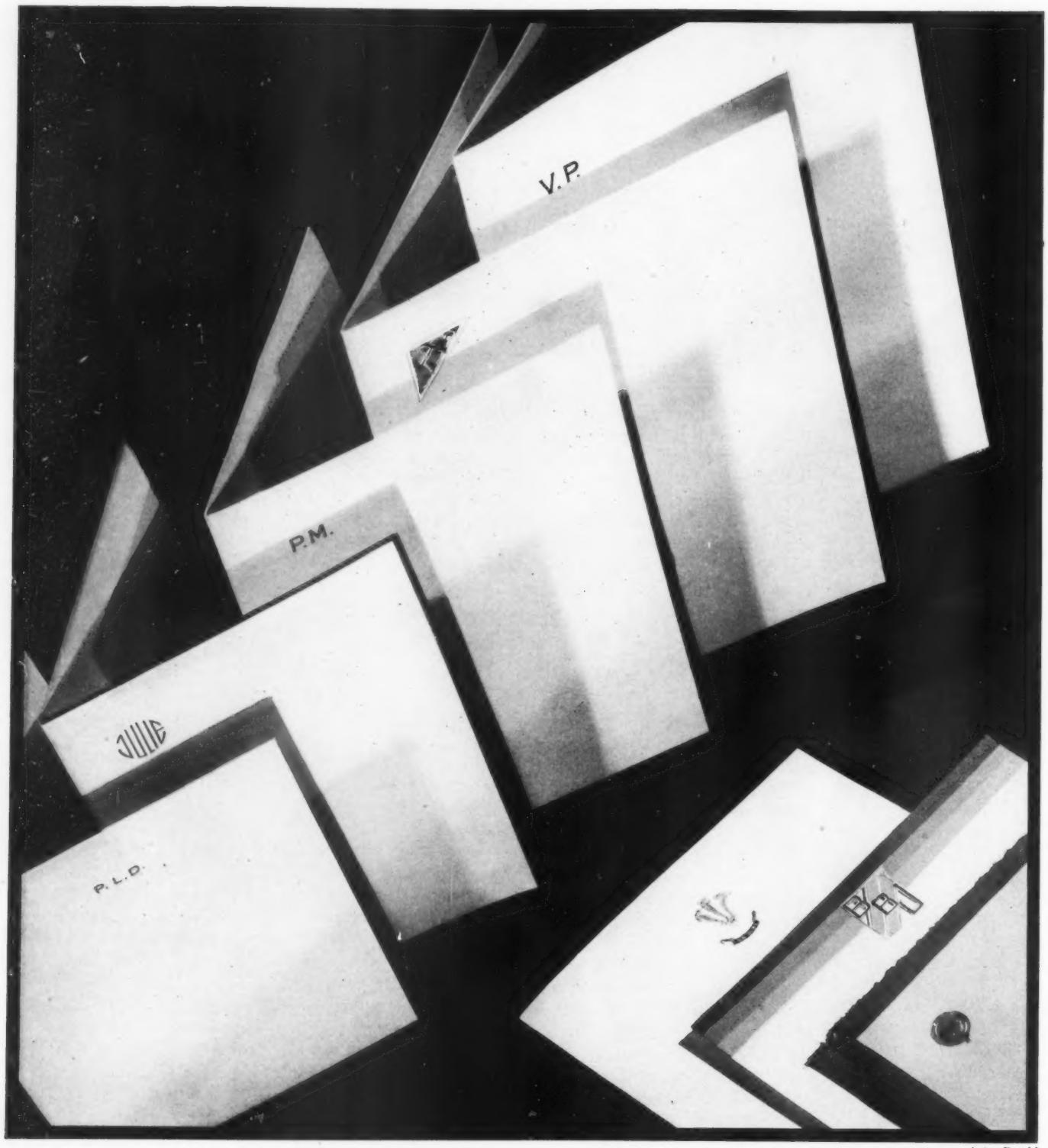
"The Baroness von Arnheim asks," inquires a large, belligerent-looking man, "whether she can stop doing *stem bogen.* For sixteen days, four hours every day, the Baroness has practised nothing but *stem bogen,* and she is bored and wishes a change."

Hannes Schneider frowns mildly and answers: "Yesterday, I watched the Baroness in her class, and she does not yet know her *stem bogen.* She had better continue until she has learned them."

And then a teacher inquires perplexedly, "There are two Englishmen in my class who do not speak one word of German. How can I teach them to bend their knees if they can't understand me?" To this question, Schneider is reported to have answered, "Any one who can not understand what *'Tiefe in die Hocke'* means had better not come to Arlberg." But this is gossip!

The newcomers are then questioned and falteringly or proudly, according to their temperaments, show what they can do. Woe betide the careless visitor who executes a *telemark* as a mark of his prowess. A deathly silence or hoot of derision from the other skiers will be the only comment. The Arlberg school is based on the *stem bogen* and the *stem christiania,* and no *telemark* is taught to any pupil.

Every one is now placed in a class, and, for two hours, the slopes—and every skier will attest to their steepness—are covered with the hard-working pupils. The Countess Milec is sixty- (Continued on page 88)



Anton Bruehl

(Top to bottom) • Heavy cream paper, black initials; Marcus • Pale grey paper, cut-out silver-and-black monogram; Lord and Taylor • Greenish granite paper, red initials; Marcus • Transparent white paper, green border and name; Black, Starr and Frost-Gorham • Small grey granite paper, initials in deeper grey; Marcus • (In corner) Pale grey paper, silver-and-black crest; Lord and Taylor • Off-white paper, shaded blue top margin, blue-and-silver monogram; from Black, Starr and Frost-Gorham • Heavy dull blue paper, deeper blue border, embossed blue-and-silver monogram; from Black, Starr and Frost-Gorham

Anton Bruehl

"I take my pen in hand"

SMARTNESS and elegance in writing-paper are qualities so instantly apparent that a sheet of letter-paper gives one something of the feeling that is given by a person's face. It is either well-bred or it isn't; there is no perhaps about it. If it is distinguished, it may, like a face, have variations and graduations of distinction—there is the delicate old-fashioned face, the sophisticated face, and a dozen more, utterly different, yet all bearing the same hall-mark of elegance. So there is exquisite, slightly grande-dame letter-paper, there is modern and modernist, or faintly flippant, or very woman-of-the-world letter-paper, every one with the same air of being tremendously au fait. Whether the oblong sheet has a certain this-year-of-grace look and a light scent of L'Heure Bleue, or is fragile with the fragility of the faubourg Saint-Germain in the 'Eighties, it may—and should—bear the stamp of the ineffably correct.

Part of distinction in letter-paper lies in its being suited to its environment. Large, commodious sheets with bold open lettering speak the hearty capacious country house and seem to hint of horses, hounds, and broad fields. A thin and crackly blue page, with an address placed to the side at the top of the page, in silver French lettering, on the other hand, gives a feeling of the small, very chic, very modern apartment in town and of its soignée occupant.

The line between country and city is very clearly defined in smart letter-paper. Paper for the city is smaller and its address more concise. People in the larger (Continued on page 100)

(Left, top to bottom) • Pale grey, faint lines, address in deeper grey; Black, Starr and Frost-Gorham • Greenish granite paper, black address and telephone number across corner; Black, Starr and Frost-Gorham • Blue-grey granite paper, red letters • White paper, dark blue letters; Lord and Taylor • Granite country-house paper, blue address, pictures denoting modes of access • White paper, red letters; Black, Starr and Frost-Gorham

Walter Rutherford, Bermuda

Furness Bermuda Line

The top photograph shows Mr. and Mrs. Samuel W. Andrews's old Bermuda house, to which several rooms have been added, giving all one could wish for in modern comfort and space without sacrificing its original charm Snug little houses hugging the ground, each one with its own great chimney made of huge blocks of white coral, are typical examples of the delightful architecture to be found in the towns that dot the island of Bermuda

BERMUDA

BY MRS. GEORGE DRAPER

ONLY half awake after our dancing party of the night before, I boarded the *Bermuda* on one of those raw New York winter mornings that make one wonder whether the Indians weren't wise when they sold Manhattan to Peter Minuit for twenty-four dollars.

Daisy, who was to be my hostess in Bermuda, took to her bed at once with a bad cold, but I was up every minute and thoroughly enjoyed myself. There was just enough sea to make a moderately good sailor happy; the decks were wide; and, by Sunday morning, the weather was warm enough to make one want to stay outside. The swimmingpool was big; and my cabin was well ventilated, even though it was "inside," and thoroughly comfortable, though I paid only about a hundred and twenty dollars for the round trip.

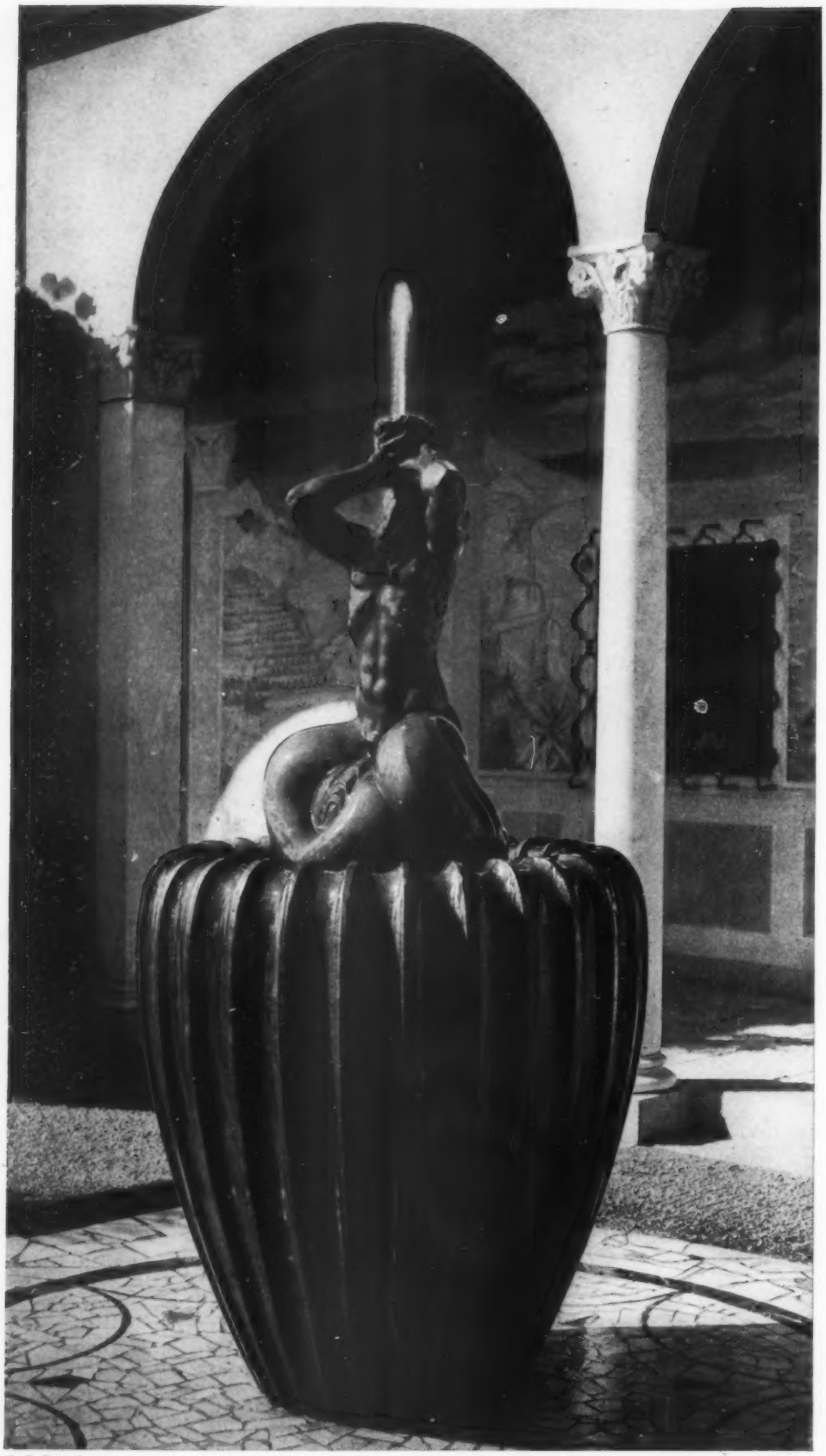
On Monday morning when we woke lying off the north end of Bermuda at Saint George's, the air was like a delightful warm September day. On the brilliant blue sea floated a flat, green-topped island with little white houses like square-cut snowflakes perched up on the rocks. Later, we all came on deck to watch the Captain manœuvre his big ship in and out among the reefs, where the sea lightened to (Continued on page 94)

Distinguished simplicity marks the house at the right, with its "welcoming arms" steps, its heavy coins at the corners, and its unexpectedly high ceilings. This house holds many suggestions for a sophisticated week-end house

The photograph below shows the view from Gibb's Lighthouse—a heavenly view of gay flowers, sapphire-blue water, and dead-white roofs, with the many green islands dotting the harbour seen over the tops of the cedar-trees

Walter Rutherford, Bermuda

Sherril Schell



C. G. Rosenberg

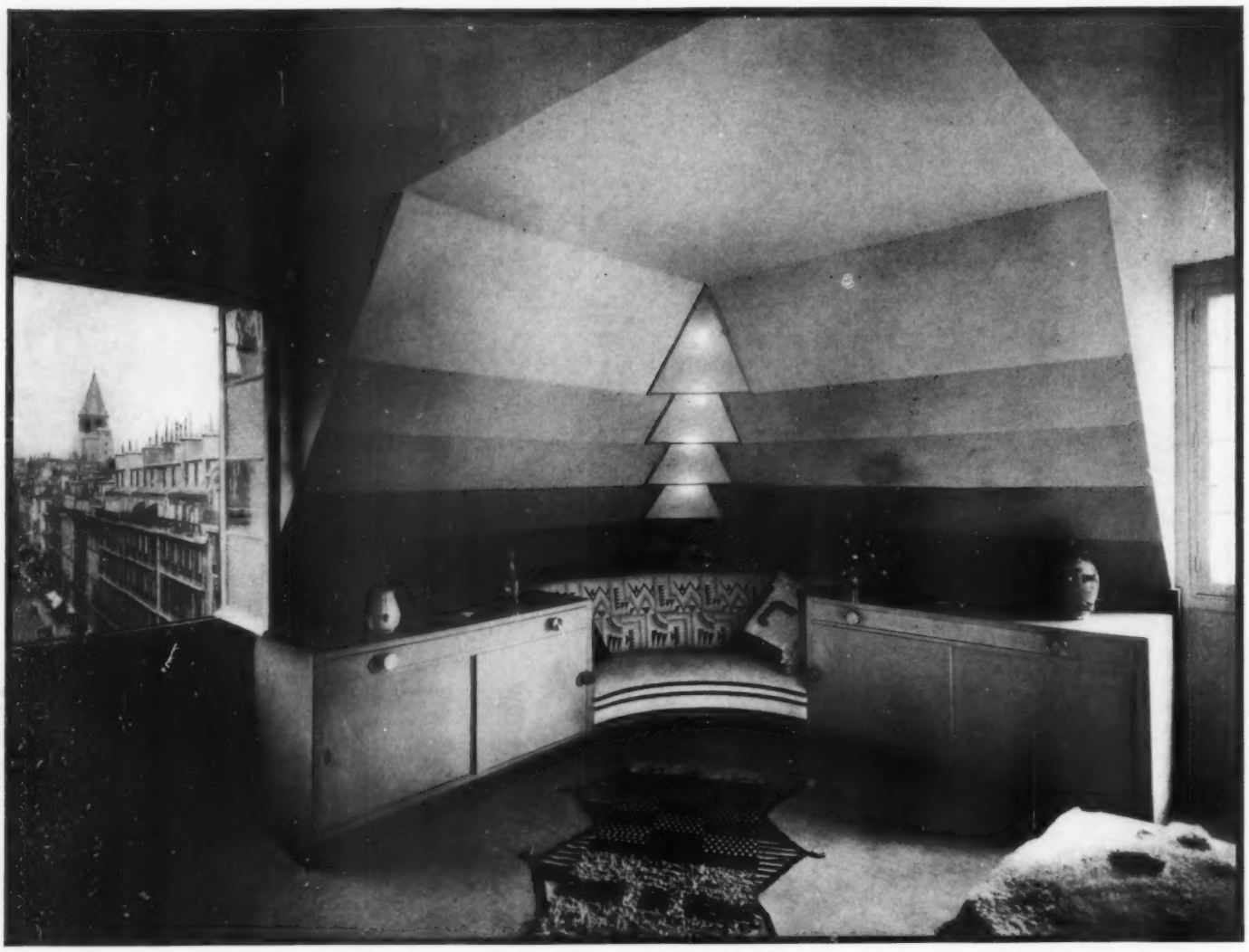
•Norse mythology is given a typically imaginative and classic treatment of form in the effective two-tailed mermaids by Milles that are shown at the top of this page and the bottom of the opposite page •"The Young Triton," originally designed as a fountain figure, serves as decorative garden sculpture on Carl Milles's own estate at Lindingoe, Sweden. The fluted base of black granite is an integral part of the conception and exemplifies the artist's essentially decorative point of view •A replica of "The Tritons," which is shown at the top of the opposite page, has been recently placed in Chicago, a gift to the city from a group of Swedish-American business men. The original is in the sculptor's own garden at Lindingoe near Stockholm. As in all of Milles's fountains, the play and fall of the water are essential ingredients in the design of the whole

THE WORK OF CARL MILLES

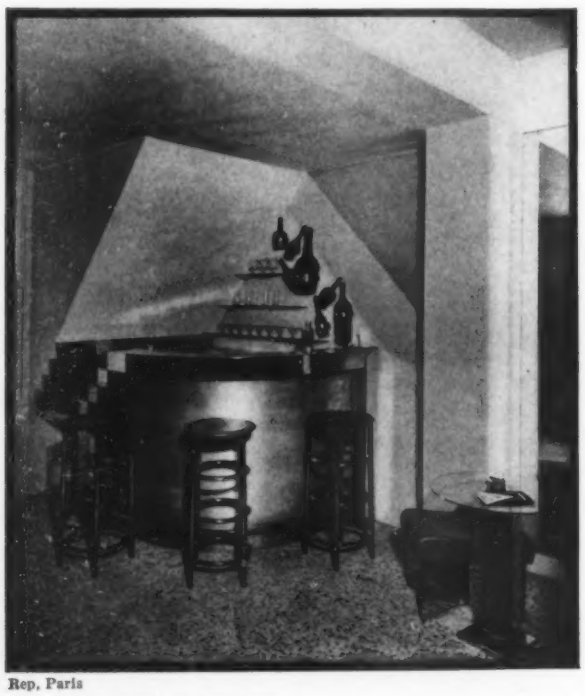
BY HELEN APPLETON READ

THE mysticism, humour, and fine fantasy of Scandinavian folk-lore, the Norseman's nostalgia for the South, and Stockholm's cultural eclecticism are aesthetic elements that compose the work of Carl Milles. This celebrated Swedish sculptor recently held the first American exhibition of his work at the Fifty-Sixth Street Galleries, New York. A representative collection of his work would be difficult to make outside of his native country, since much of his most important expression takes the form of monumental sculpture commemorating the deeds of national heroes and benefactors. Such a symposium, if we could have it, would be found to be composed of the gods and goddesses of classical antiquity, the naiads and trolls of Norse mythology, and racy, sometimes humorous, characteristizations of such national heroes as the celebrated Sten Sture and Gustavus Vasa. Milles's eclecticism extends to his style and technique, as well, which, without loss of individual statement, he varies to suit his choice of subject-matter.

In common with all sculptors of northern Europe, Milles is a passionate worshipper of the classic tradition—but not to the extent of submerging his personality in the classic ideal. Alone of the northern sculptors of his generation, he has been able to preserve his native fantasy and racial quality in a classic form without losing the native quality or producing a lifeless copy of the antique. Carl Milles has been described as a sculptor who (Continued on page 90)



THE VIEW FROM THE BED-ROOM



Rep, Paris

"LE BAR SOUS LE TOIT"

MADAME PERRIAND'S

STUDIO APARTMENT

MADAME Charlotte Perriand, whose interesting studio apartment is shown in the photographs on these two pages, has the distinction of being the only woman designer admitted to the inner circle of the *avant-garde* of architect designers in Paris. What Berthe Morisot was to the Impressionist movement, Madame Perriand is to the modern movement in architecture. Still in her early twenties and exhibiting for the first time in the 1927 Salon des Artistes Décorateurs, her special and rather remarkable talents were soon recognized, and she is now collaborating with Le Corbusier in designing furniture and interiors for his modern villas.

Madame Perriand's studio apartment, under the eaves of an old house on the rue Bonaparte, that street so suggestive of Paris of a century or two ago, is a demonstration of her aesthetic point of view. She has not attempted to conceal the fact that she is grafting modern decoration on an old background, but has used such architectural features as dormer-windows and a mansard roof as integral parts of her decorative scheme, a method

used by modern decorators with marked success. In amusing contrast to the emphatic modernity of the rooms is the view of old Paris seen through the bedroom window. The scheme of this room is grey, white, and black. The corner under the eaves is ingeniously utilized for a couch and the typical built-in cupboards. The ceiling grades down in equally proportioned tiers, allowing for a decorative and practical arrangement of set-in lighting fixtures. The rugs and bedspread are of hand-woven wool in tones of black and white. A built-in bookcase is used as a headboard for the couch bed.

The dining-room in this same apartment has something of the impersonality of a cafeteria, but, with practicability, no ornamentation, hygiene, and the use of new material as guiding principles of the radical moderns, it is difficult to create an intimate atmosphere in the old sense. The dining-room table and chairs are of metal, the chairs upholstered in green leather. Another corner under the eaves is ingeniously used for the bar, without which no modern French apartment is complete. The bar, stools, and chairs are of polished metal, and on one side of the room is one of the deep, comfortable, built-in sofas that are such favourites with modern decorators. The general impression given by the apartment as a whole is one of a severe and practical simplicity with every bit of space possible utilized for cupboards and shelves.

MADAME PERRIAND'S DINING-ROOM

Rep, Paris

ONE CORNER OF THE BED-ROOM

THE RIGHT HAT FOR THE COLLAR

A WOMAN may wear a beautiful coat, she may have chosen a most becoming dress, the colour may be perfect—yet, if her hat is wrong, her whole appearance is spoiled. The hat must not only be smart and well made in itself, but—and here are the points of greatest importance—it must be made on the owner's head, and it must be made with the neck-line taken into consideration. The development taken by fur scarfs and, especially, fur collars that reach overpowering proportions, makes the hat problem very complicated.

No more are hat wings allowed to come down very low, for they would interfere with large winter collars. They have been turned up, reduced, and fastened in place. Hats still keep their deeply cut fronts and strong backward and sideways feeling, but the Parisian artists have produced clever shapes that are equally comfortable to wear "over" and "under" winter scarfs and furs.

The question of sleeves is not a matter to be ignored. Gloves give the finishing touch, either to a very formal or a casual attire. Always long, much too long to cover only the hand and wrist, they are sometimes pulled over the cuffless sleeves, sometimes wrinkled under the loose, heavy fur cuff, but, in any case their rôle is one of elegance unadorned.

Mrs. van Heukelon wears a black broadcloth coat from Vionnet, which has a Persian lamb collar. Her Reboux toque, of black and green velvet, is draped so that it does not interfere with flare of wide collar. The wrist-to-elbow cuffs are very important; white suède gloves and diamond bracelets add elegance

The Marquise Strozzi (at right) had Lucienne, from Reboux, shape this smart black felt hat on her head so that it would carry out the classic feeling of her tailored suit. Wings give width to the front of the simple crown. The three-quarter length gloves, wrinkled and pulled up over the sleeve cuff, are chic details

THE RIGHT GLOVE FOR THE CUFF

Madame Chiesa attended a tea in Paris, wearing this new and interesting toque. It was made by Madame Agnès, of black cellophane lace. An amusing treatment gives a narrow finish at the back, covered by the large black fox collar. The pinkish-beige antelope gloves are effective with the fox cuffs of her coat

Mademoiselle de l'Espée (left) wears a chic Worth sports ensemble with its scarf and a hat of the same soft brown, beige, and red tweed. The hat is one of Maria Guy's smartest models, covering the nape of the neck without back length. Over plain pigskin gloves, Cartier's gold and leather sports watch is clasped

For travelling, Princesse Jean-Louis de Faucigny-Lucinge (below) wears a tweed suit from Lucien Lelong and a tweed beret from Rose Valois. The beret, with its little felt bow, is so softly supple that its fulness does not interfere with the beaver collar. Jade bracelets are worn over beige antelope gloves

note-book sketches

of what smart Parisiennes are wearing at the moment.

a catastrophe? or a blessing?

BE consoled, Nadine. The situation is trying, I grant, and what is worrying you, far from growing less, is going to be more of a problem from year to year. The new vibrant spirit that animates the mode is taking possession of it. A catastrophe? Or a blessing?

Certain years in the history of fashion, notable for the grace and originality of the clothes they have produced, have defied oblivion. Certain dates—1830, 1880, 1890—evoke images, awaken poignant memories: we recognize in them a style, a personality, something almost human. The mode is so close to woman, woman so close to destiny!

And now, 1929—or, more certainly, 1930—is determined not to die. These revolutionary years that aspire to glory try to make us deny our old customs. Without a scruple, they sweep away the standards to which we were conforming. First, they destroy the outward form, then the spirit that gave it shape. Farewell the straight lines, squared or rectangular, the easy give-and-take, our dearly won freedom. Farewell frankness, farewell comradeship free from jealousy—something that could exist between women who could not be distinguished one from the other; between men and women undisturbed by the complications that arise from coquetry.

Already, we are beginning to question those beliefs that a year ago we still held dear. Our old silhouettes, stalking through the mists of the past, seem to have lost something of their former harmony, seem positively funny. We almost laugh at the long, straight line of the bodices, the skirts cut short and straight, just below the knees; above all, at the boarding-school aspect of simplicity and uniformity. And, yet, we thought ourselves charming.

"What? Change?" said the Parisian (and you, Nadine, said the same). "But, why? Why, if we have found the utterly blissful state of existence, if we have learned to acquire grace without effort; if our clothes and our coiffures are young, becoming, and discreet; practical and adequate to our lives? The perfect expression of our modern souls?"

The average woman adored this mode, because, as she explained, she was always sure of herself—there was not much of a margin for error. You followed certain set rules, and you couldn't go far wrong. Or, if you were wrong, the world was wrong with you. There was never the danger of being ridiculous, and it didn't much matter whether you were seventeen or fifty; ages were practically interchangeable. Real beauty, of course, could not be concealed, but it was never enhanced; mediocrity was nearly as much of an asset as good looks.

"All these new fashions are pretentious, inconvenient," Nadine complains. "I go to dine with some friends. It rains, and I am cold, for my short coat doesn't begin to cover me. My skirt is too long, I don't even know how to walk any more, and it is impossible to step out of a car without getting splashed. And how should one go up a staircase? My husband sighs and grumbles, 'This hair that must be curled up on the ends, these dresses that must be fastened. A few more excuses for arriving late!' My partners complain of panels that trail in all directions, and there is an awful moment when I think I am going to lose my balance. Besides, I can't go into a drawing-room or a restaurant without feeling terribly conspicuous, conscious of stares and criticisms.

"The other night, I went to dinner in a new dress, feeling just a little excited and pleased, and my friends, who have not yet had the courage to abandon the old proportions, made fun of me. 'Are you trying to launch the new fashion, Nadine?' they said. And, 'You were so much nicer with your short little skirts,' the men complained. 'Are you trying to create a type of your own?' asked one woman. 'Whom are you trying to please in this new garb?' said another.

"Ah, who indeed is one trying to please? One tries to find a dress in the collection that looks new, yet one that will seem familiar enough in the drawing-room. A dress so perfect that at first it will pass unnoticed, its merits gradually appreciated, bit by bit. There was, of course, that one man at dinner the other night, a rather distinguished-looking old fellow, on whom my new dress seemed not utterly lost.

"One can not wear last year's dresses—there is nothing to be done with them. One feels at first that the new dresses were created only for the very slim. One wonders how Aunt X., who was such a beauty in 1900, would look in them, or how they would (Continued on page 86)

JACKETS AGAIN GO SOUTHWARD

JEAN PATOU

Patou uses a wool crêpe romain, called "wool flower," for the ensemble "Jonquille," shown at the left, above. Vertical lines, obtained through cut on tweed dresses and through pleats on lighter-weight models, are a conspicuous feature of this house. The model has piqué trimming

PREMET

In "Coup de Soleil, No. 23," the ensemble in the middle, above, the soft yellow tone of the crêpe de Chine frock is offset by the black, white, and yellow stripes of the heavy linen sleeveless cardigan. The frock has a belted waist-line and an unusual arrangement of pleats on the skirt

JEAN PATOU

An interesting study in vertical and horizontal lines is "Lavande," the lavender-blue ensemble shown at the right, above. The skirt of the frock is one box pleat after another, proving that the box pleat is still excellent in resort fashions. The bows are of self-material; model from Franklin Simon

FASHIONS FROM THE RIVIERA

LANVIN

Extremely chic and very practical is the three-piece ensemble, "Alcyon," shown at the left, above. It consists of an almond-green crêpe de Chine dress, with amusing tabs of self-material at the neck-line, and a sleeveless cardigan and long coat of green woollen. The fur collar is of fox

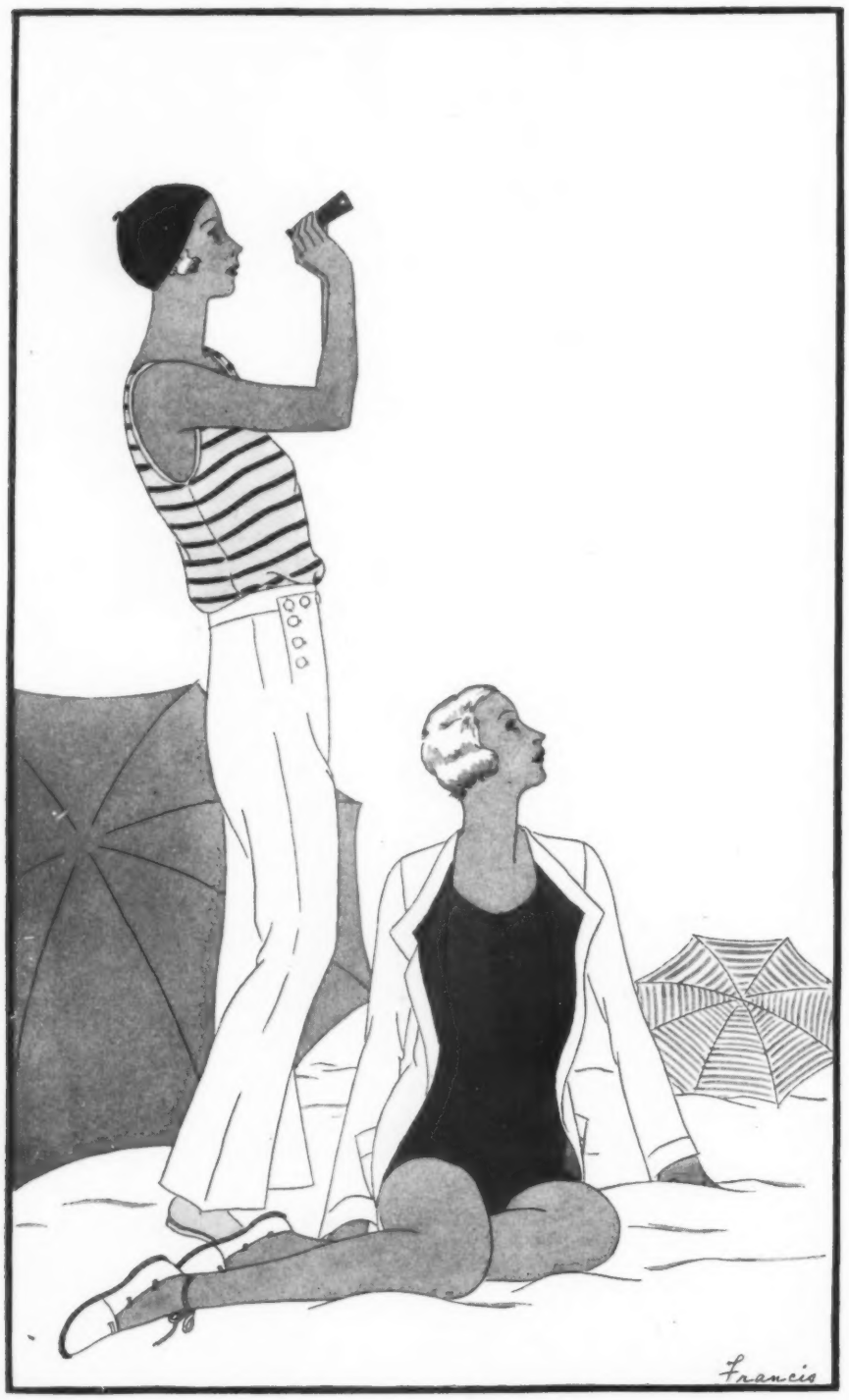
CLAIRE ANY

The "Saint-Germain" of Claire Any is the two-piece ensemble sketched in the middle, above. It is of a heavy shantung in pale rose, with white piqué cuffs tying about the wrists and a white piqué collar ending in a flower-like knot. The bolero cut at the back is interesting; Franklin Simon

MARTIAL ET ARMAND

The model, "Me Veux-Tu," shown at the right, above, is of voile-de-laine, in a black-and-white mixture. The sweater blouse is much shorter than the blouses of last season, so as to heighten the effect of length in the skirt The belted blouse may be worn with or without the circular cape

VOGUE POINTS ABOUT PALM BEACH FABRICS AND FASHIONS



THE COOLIE SUIT of black and white drill cloth is another of the simple new costumes which take on great sophistication for the beach; from Stewart. SAILOR TROUSERS are abandoning the high seas for the shifting sands. Of white duck and in combination with the sleeveless striped shirt of Riviera fishermen, they join the feminine mode of wearing masculine fashions at Antibes; from Best. SILK JERSEY is the newest fabric for bathing-suits. The seated figure at the right in the sketch is wearing a model of orange jersey with a beach coat of terry-cloth, yellow on the outside and orange on the inside; model from Best

SHIRTMAKERS are receiving due recognition by the mode, this season. In the sketch below is shown a sleeveless sports dress of white silk broadcloth, which was made by the French shirtmaker, d'Ahetze. The recognition is justified, for this model combines practicality with great chic. The stitched collar, finished by a bow of the fabric, echoes the stitched yoke of the box pleated skirt, which defines the natural waist-line; model from Best

COTTON TWEED, which resembles wool tweed, is a smart new material. It fashions this unusual suit, which has a belted jacket that is a glorified version of the lumberman's jacket. The skirt has godets, the blouse is a simple jersey; Lord and Taylor. THE REDINGOTE of French ancestry is exceedingly smart when developed in cream coloured wool, as in the model shown at the right, above. It was designed by Chanel, who wears it herself in navy-blue wool as do several of the smartest of Parisiennes. For Palm Beach or such mid-southern resorts as Aiken, as well as for northern wear when warmer weather comes, this coat is both smart and practical; from Best

SEEN IN THE SHOPS FOR EVENING

Reading from left to right above are, first, an informal dinner-dress of soft blue and mauve-pink imported printed chiffon with a low back and flowing sleeves, and, next, a printed crêpe dress with a flower in bright red on white; Stewart. Next is an Augustabernard ensemble of green flat crêpe with a simple classic dress and a cape lined in beige crêpe; Bergdorf Goodman. The long-sleeved black chiffon dinner-dress, next, is moulded to the knees by horizontal tucks; Lord and Taylor. An ensemble of orange chiffon has a shirred three-quarters length coat; Stewart. Last is the chic honey-beige lapin coat; Franklin Simon

SHOPPERS, at this time of year, are, like all Gaul, divided into three parts. There are those who are going North for winter sports, those who are going South for summer sports, and those who are staying at home, for—well, indoor sports, a convenient term that can mean almost anything. Yet, although their actual spheres may be poles apart, more or less, their real interests in clothes are so closely allied as to be almost identical in many instances. Every woman observes the new Southern fashions with keen attention, as she knows very well that the lines that are successful at Palm Beach are the ones on which we will fight it out all summer. Then, too, nearly every woman feels that her wardrobe requires a fresh dance or dinner-gown at this time of year, and many of the mid-season evening gowns can appear equally well at Palm Beach or in town.

Among the significant developments of the mode is the growing importance of the informal dinner-dress, which seems to answer a special want. These dresses are long, usually ankle-length, but never with trains, and they may have long sleeves and low décolletages in back or tiny cap sleeves or none at all, with a higher neck-line. They are another instance of the charming variety of the new styles, which permit a woman to dress for dinner or the movies in something that is distinctly not a daytime dress nor yet a formal evening costume.

Both Lord and Taylor and Stewart have a great variety of these frocks, two of which are illustrated on this page. The chiffon one from Lord and Taylor might be chosen in black for the stay-at-home and in pastel colours for the South. The printed chiffon dinner-dress with the low back is essentially new in line and in the colours of its pattern, using soft blue and mauve-pink in rather a large design. Stewart offers a smart assortment of these long-sleeved dinner-dresses.

Suits of light-weight wools or silks with separate tuck-in blouses will be another important fashion this spring, and, long before the real spring, they will appear in Florida and California. It is the newness of the fabric that gives distinction to these suits, the flecked and slightly corded woollens being very smart.

Tiny pin dots are being revived on both silks and woollens, and old-fashioned floral patterns in miniature size and rather widely spaced are charming

for the first printed suits of the season. All of the shops have chic versions of this type of suit.

But newest of all—or, rather, oldest of all, but newest from the viewpoint of fashion—are the more formal cotton frocks, sheer printed cottons, eyelet embroidery, and all of the other dear departed fabrics, which have been laid away in lavender since the War. There is a picturesque charm, inherently feminine, about these finer cottons, which suggest Marie Antoinette and her romantic village at the Petit Trianon, while the designs in which they are made are distinctly 1930 in feeling. These cotton frocks, like the two shown on this page, are not only just the thing to wear of an afternoon with a large straw hat, but might even be used for informal dining. Their crispness and freshness combined with an urban sophistication of design make the new cotton frocks delightful paradoxes of the mode.

Best has the most engaging collection of these new cottons, and this shop is doing interesting new things with organdie, as well.

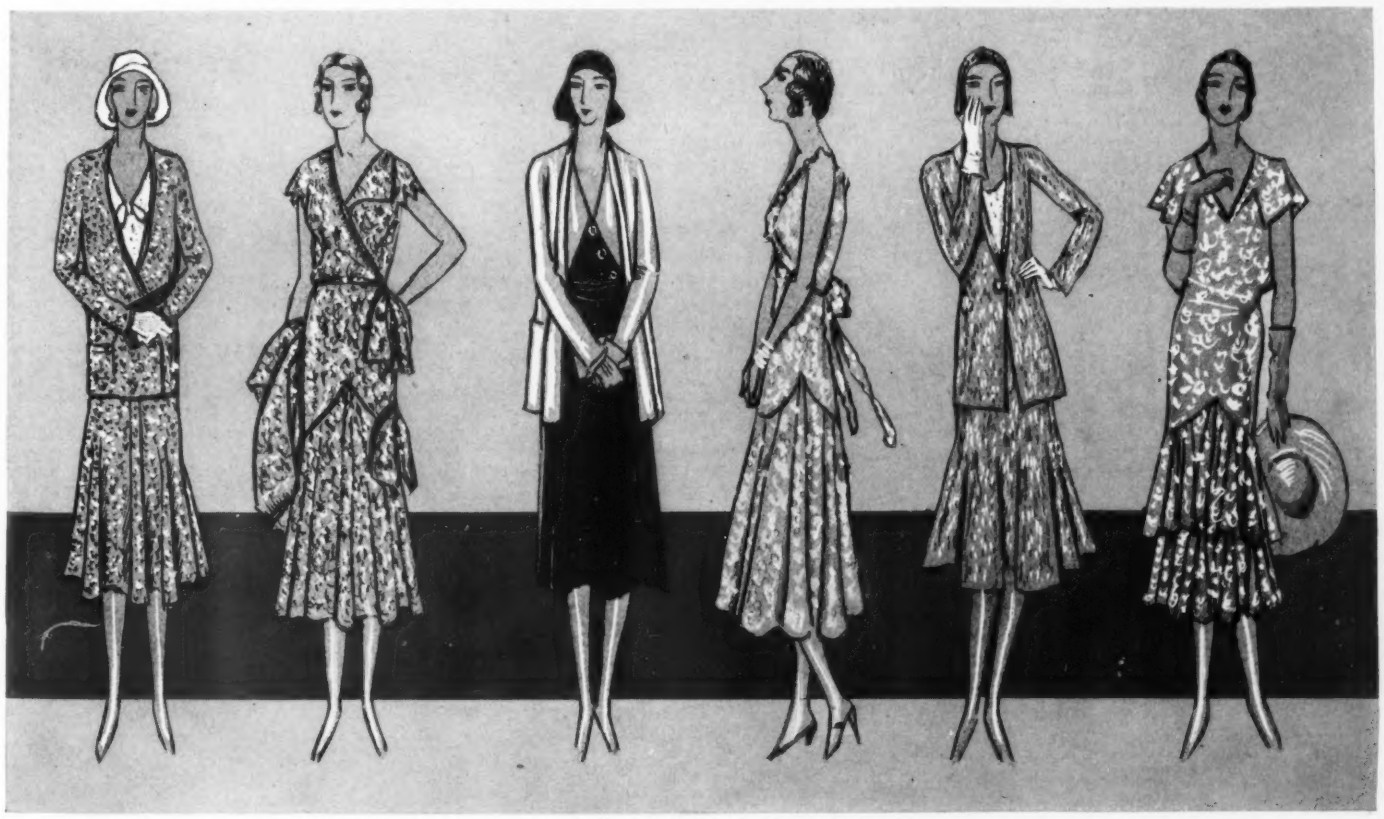
Last year, as early as January, some women wore dresses printed in small designs under their fur coats, and many of the new Southern models could be used effectively this way this season. The small, scattered, bright prints on dark backgrounds are the newest, and, if a printed dress is worn under a fur coat, this type of dark print is the most appropriate. The more formal printed frocks for the South are very often in larger designs, and either in a pure bright colour on white or in the lovely soft Laurençin tones.

The evening wrap that matches the dress is a very important item for a Southern wardrobe. An extremely smart example of this is the Augusta-bernard ensemble in green crêpe, which is shown on the opposite page. This cape coat is lined in beige crêpe to give additional warmth.

The lapin coat in beige or honey-beige is a favourite in both the North and South, and it has the appropriately casual air that makes it just the wrap for cruising. It is best when cut on simple straight lines with no pretense at great formality, but is a useful and becoming coat to slip on if the night is chilly. An excellent model of this type is sketched at the extreme right of the group on the opposite page, and its three-quarters length and well-cut lines make it a model to grace any wardrobe of the winter season.

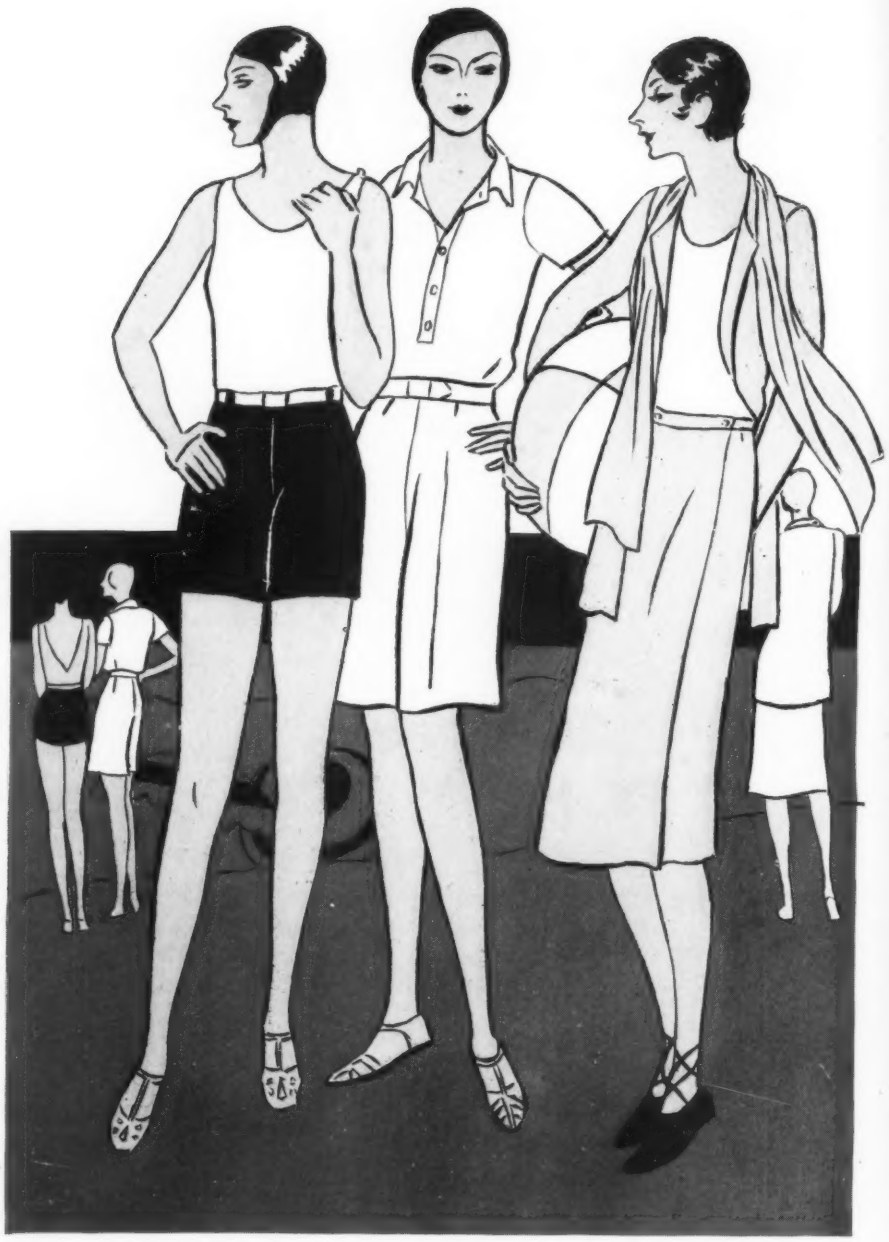
SEEN IN THE SHOPS FOR THE SOUTH

Below, reading from left to right, is a heavy silk suit printed in beige and brown, with a white satin blouse; Best. Beside it is a printed façonné crêpe short-sleeved dress and jacket in light red, black, and white; Stewart. Next is a crêpe de Chine dress in brown with a Vionnet yoke, worn with a yellow velveteen jacket; Altman. The semi-formal cotton dress with the narrow pleated surplice and sash is of yellow eyelet embroidery; Best. Next to the right is a beige flecked wool suit with a white satin tuck-in blouse; Stewart. Last is a semiformal cotton dress printed in mauve and white; from Best



SPORTS FROCK No. 5135—(Below) This simple one-piece frock of washable silk crêpe has shorts to match and inserted side sections in the slightly flared skirt. Designed for sizes 14 to 20

SPORTS FROCK No. 5135—(Below) The version of the belted sports frock shown at the lower right omits the cuffed sleeves and the narrow turn-over collar. Designed for sizes 14 to 20



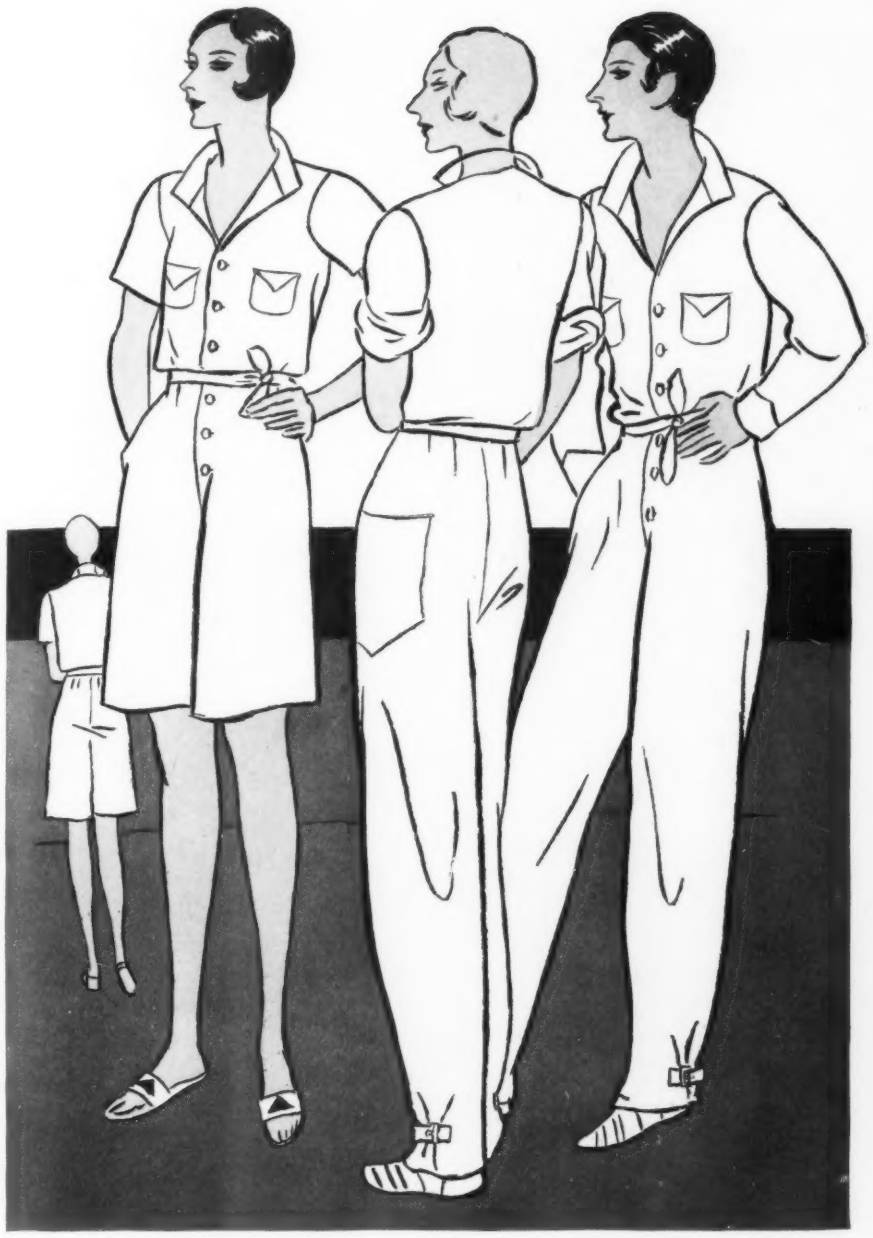
BEACH ENSEMBLE No. 5143—This three-piece ensemble includes a one-piece bathing-suit and the wrapped skirt and coat shown at the extreme right. The wool jersey suit, smart in contrasting colours, may have a V sun-tan neck-line in back. Designed for sizes 14 to 20

BEACH SUIT No. 5144—(Above, middle) Cotton crêpe is used for this smartly casual beach costume, a fashion borrowed from the Lido and the Riviera. The blouse may be tucked in or worn outside, and the sleeves made long or short. Designed for sizes 14 to 20

BEACH ENSEMBLE No. 5143—(Above, right) Flannel is used for the coat and skirt of the ensemble, with a jersey bathing-suit (shown at the left). The skirt has a belt and a normal waist-line, and the jacket has an adjustable scarf. Designed for sizes 14 to 20

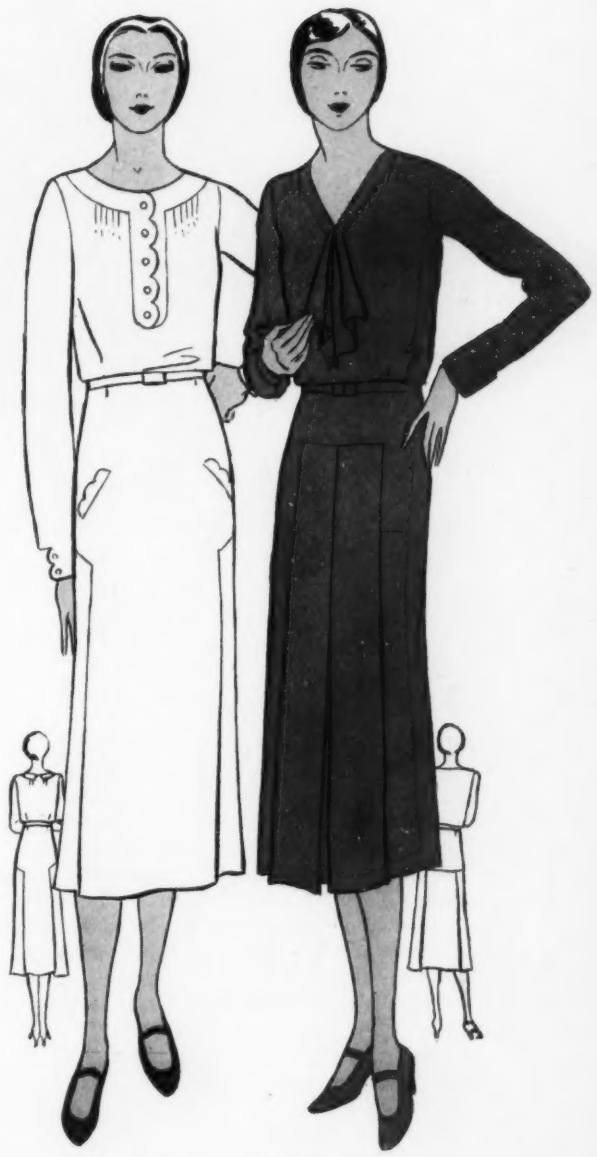
NEW SHORT AND SIMPLE MODELS FOR THE BEACH

DESIGNS FOR PRACTICAL DRESSMAKING



FROCK No. 5130—(Below, left) Very charming is this frock of shantung, with inserted side sections in the skirt and scalloped trimming on the blouse and pockets. Designed for sizes 14 to 20

FROCK No. 5131—(Below, right) Silk crêpe fashions this one-piece frock with a softly becoming jabot and a normal waist-line. The skirt has pleats joined at a shaped yoke-line. Designed for sizes 34 to 42



RIVIERA MODES FOR SOUTHERN RESORT WEAR

DESIGNS FOR PRACTICAL DRESSMAKING

OVERALLS No. 5142—Overalls are a novel fashion suggested by a mechanic's suit and worn enthusiastically at the Lido. They are made of twill and may be long or of knee length, as at the left, above. The belt ties carelessly. Designed for sizes 14 to 20

OVERALLS No. 5142—At the smartest European resorts, on the beach, regulation frocks were frequently replaced by such amusing, informal costumes as the overalls shown above, and navy-blue was by far the smartest colour. Designed for sizes 14 to 20

OVERALLS No. 5142—A third view of the mechanic's suit is shown at the right, above, in the long version, with the trousers strapped at the ankle. The centre-front opening buttons, and the generous pockets are a smart and practical detail. Designed for sizes 14 to 20

DESIGNS FOR PRACTICAL DRESSMAKING

FROCK No. 5134—Deeply pleated godets are a smart feature of this princesse frock of wool crêpe, which has slim, fitted lines. A lingerie collar and cuffs edged with narrow pleating are the only trimming. The sleeves are set in. Designed for sizes 14 to 20

FROCK No. 5134—The princesse frock at the left is shown here developed in crêpe marocain and with the addition of little cape sleeves. The tiny lingerie collar and cuffs are omitted, and the long set-in sleeves are optional. Designed for sizes 14 to 20

FROCK No. 5136—Flat crêpe is used for this effective afternoon dress, which is an excellent background for costume jewellery. A girdle from the back ties at the left-side front of the normal waist-line; elbow-length sleeves. Designed for sizes 34 to 42

EVENING FROCK No. 5126—Unusual seaming forms a shaped front and back panel on this softly fitted princesse evening frock of flowered chiffon, and the circular sides fall in an uneven hem-line and all-around length. Designed for sizes 34 to 38

VARIETY IN CUT

IS COMBINED HERE WITH SIMPLICITY OF LINE

ENSEMBLE No. 5137 This two-piece flat crêpe frock has a tuck-in blouse with a collar and tabs of piqué. The skirt has a circular front shaped to a tab extension, which overlaps the belt. (Coat at right included.) Designed for sizes 14 to 20

DESIGNS FOR PRACTICAL DRESSMAKING

ENSEMBLE No. 5137 The smart ensemble in two tones of flat crêpe is completed by this three-quarters length coat, which has a scarf collar, slash pockets, and set-in sleeves. The chic two-piece dress is shown at the left. Designed for sizes 14 to 20

FROCK No. 5127—The skirt of this one-piece frock of flat crêpe joins the blouse at the normal waist-line, and there is a contrasting inserted vest with a buttoned closing. The godets are in one with the bands about the hips. Designed for sizes 14 to 20

FROCK No. 5132—The always useful one-piece cloth frock is shown here in a chic tailored version in wool crêpe with a vest of piqué. The surplice blouse ties above a pleated section at the side. The sleeves are set in. Designed for sizes 34 to 46

LINGERIE TOUCHES

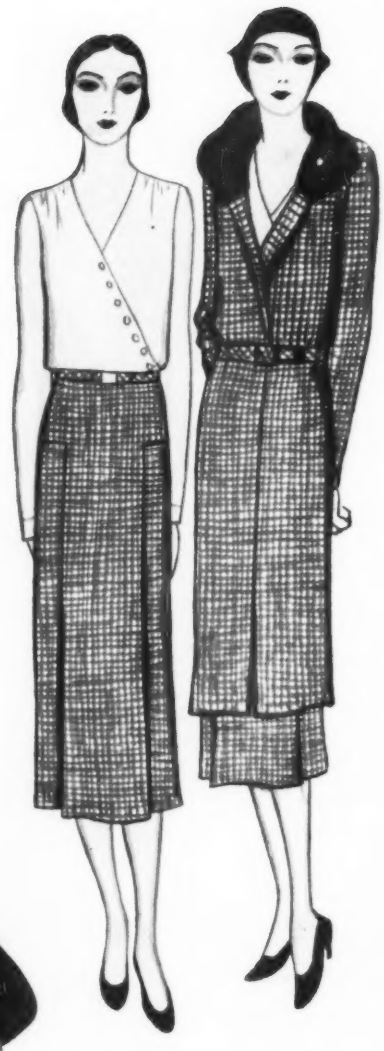
SOFTEN THESE SMARTLY TAILORED FROCKS

WARM AND VARIED FASHIONS FOR SMART WINTER ACTIVITIES

BLOUSE No. 5139 SKIRT No. 5141—Silk crêpe tuck-in or overblouse, lingerie trimmed; circular skirt. Designed for sizes 34 to 46; skirt, 26 to 38

COAT No. 5133—(Above, right) Broadcloth coat with fur-trimmed collar, wrapped front, fitted under-sleeves. Designed for sizes 34 to 44

SPORTS ENSEMBLE No. 5129 (Right) Three-piece suit with coat and trousers of cheviot; blouse of knitted material. Designed for sizes 14 to 20



BLOUSE No. 5139 SKIRT No. 5140—Satin blouse (version of model at extreme left) and tweed skirt. Designed for sizes 34 to 46; skirt, 26 to 38

COAT No. 5138 SKIRT No. 5140—(Above, right) Tweed suit with long or three-quarters coat. Designed for sizes 34 to 46; skirt, 26 to 38

SPORTS ENSEMBLE No. 5129 (Left) Suit with belted coat, buttoned high or low, trousers fitted at ankle. Designed for sizes 14 to 20

DESIGNS FOR PRACTICAL DRESSMAKING

LOOK FOR THE RED - AND - WHITE LABEL

With all the lure of the Orient
MULLIGATAWNY SOUP
... by Campbell's famous chefs!

Chicken Soup — Oriental Style! All the tang of the tropics, the rich seasonings and high spices so redolent of the Far East! How your epicurean sense of taste rejoices at Campbell's Mulligatawny Soup — that subtle blending of tender chicken, rice from the Ganges and fresh vegetables, with curry and East India chutney! 12 cents a can.

These choice ingredients in East India chutney are aged at least two years before using in Campbell's Mulligatawny Soup:

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DESIGNS FOR PRACTICAL DRESSMAKING

EVENING WRAP No. S3395—To wear with evening dresses with hem-lines of various lengths, this velvet evening wrap is a good choice. Deep fur collar and cuffs and a short cape are chic details. Designed for sizes 14 to 20

EVENING FROCK No. S3394—Godets are a feature of this princesse evening gown of chiffon, and those at the sides continue in a narrow band to the armholes. The pointed cape in back is optional. Designed for sizes 34 to 40

EVENING ENSEMBLE No. S3396—The chic dinner-frock, which may serve as an afternoon or Sunday night dress, with the aid of a jacket, is increasingly important. The one at the left is of chiffon and lace. Designed for sizes 14 to 20

EVENING ENSEMBLE No. S3396—The chiffon and lace dinner-frock shown at the left features the smart high waist-line and applied circular panels in front and back. A jacket of chiffon is included. Designed for sizes 14 to 20

FROCK No. S3393—The skirt section with a circular back is a noteworthy feature of this flat crêpe frock with a tied girdle marking the normal waist-line in back. There are set-in sleeves and a smart scarf collar. Designed for sizes 14 to 20

SPECIAL DESIGNS FOR FORMAL AND SEMIFORMAL OCCASIONS

Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; 15 North Jefferson Street, Chicago, Illinois; or 523 Mission Street, San Francisco, California; in Canada, 70 Bond Street, Toronto, Ontario. Prices of the patterns shown in this issue are given on page 108

PHOTOGRAPHED BY ALFRED CHENEY JOHNSTON POSED BY MISS DOROTHY FLOOD

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THE MODE OF THE MOMENT ISN'T MADE IN A MOMENT TODAY!

The mode is no longer something to hang up or slip into...it is today the exclusive triumph of tailoring and time... and its mandate stretches from city to sea, from the Faubourgs to Florida...Southern Wear is no exception to its exceptional requirements...particularly those colorful little tailored suits that are such an art to make and such a joy to behold! They cannot be bought in a moment in town and succeed for a moment down South...here, if ever, is something that calls for the incomparable workmanship of Stein & Blaine.

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Martinus Andersen

ON HER DRESSING-TABLE

SOUTHERN suns are now reviving the burning question, and those who are contemplating Southern resorts are turning to the ways and means of acquiring a painless and beautiful tan. One pleasant aid in this pursuit is Rallet's Palm Beach oil, which not only protects the skin while it is exposed to the sun's rays, but has a most satisfactory way of producing an evenly distributed brown and of avoiding the distressing in-between state of redness. It is delightfully perfumed—indeed, you might be tempted to buy it for its fragrance alone—and comes in smartly shaped bottles. As is the case with all such sunburn preparations, this oil should be smoothed carefully over every inch that is to be exposed before the skin is surrendered to the sun. Rallet's Palm Beach oil is available from Stewart, in New York, and in other large shops.

"Empress of India" is Prince Matchabelli's new fragrance (centre); Bergdorf Goodman. Margot Landberg's cleansing and nourishing creams appear in modern black jars; from Lord and Taylor

IN LIGHT OR DARK FINISH

Prince Matchabelli has made an interesting contribution to sunburned beauty, in the form of "Bronzina," a bronze liquid that gives a smooth, even finish to the skin that is just beginning to tan or deepens the shade of an already acquired brown. It may also be used to create a temporary artificial tan where none has existed before. "Bronzina" is a companion product to Prince Matchabelli's "Belila," a liquid that goes to the opposite extreme in creating a gardenia-white finish for arms and neck for evening. Both of these liquids may be obtained at Bergdorf Goodman.

Another item of importance to those who travel, now or at any other time, is the transportation of beauty equipment. Helena Rubinstein, a person who herself spends about a third of her time *en voyage* by one means of transportation or another, has devised a complete series of travel kits, of varied sizes to meet every occasion, from a round-the-world cruise to a week-end sojourn. One of the most recent of these is called "the busy woman's beauty box" and has been designed for the business woman who travels or for use over the week-end. Into a red lacquered box with mirror top are fitted preparations for cleansing, nourishing, and making up the skin, together with cleansing tissues and cotton for use in the process. And one of the excellent features of this kit is that the contents are varied according to the requirements of the dry and the normal or oily skins. These boxes are moderate in price and may be obtained at Helena Rubinstein's salon or in the shops where her products are available.

Many of the ailments that the scalp is heir to are due to improper shampoos, and the news of a method of shampooing that not only cleanses and beautifies the hair, but is intended to benefit the scalp as well, is an item of interest to many women. Martin from Vienna has introduced a new "soapless shampoo," which has a very pleasant faculty of leaving the hair soft and full of lustre at the same time that it is working to rid the scalp of dandruff and dryness. While this liquid is adapted to various types of scalps, it is proving especially beneficial for the one that is inclined to dryness and for what is known as a "tight" scalp, or one that has poor circulation. In this shampoo, the head is first steamed slightly by means of hot cloths to open the pores, and the liquid is massaged into the scalp and lightly over the hair. Then, the hair is thoroughly rinsed for some time in warm water. "Soapless Shampoo" is available in bottles that contain sufficient liquid for two shampoos, but it is advisable, whenever possible, to go to the salon at Fifth Avenue, between Forty-Fifth and Forty-Sixth Streets, for the initial treatment, in order to learn the best method of procedure.

THE SUN ALSO RISES TO BEAUTY

Most women "this side of thirty and that side of forty" realize that they can do much to keep a soft, youthful skin by the use of good preparations at home. Such wise women will find an aid to double the value of their preparations in a cosré lamp, offered by Margaret Brainard, through Saks-Fifth Avenue. This lamp, a light, portable affair, approximates the natural light of the sun, but excludes the violet rays that cause sunburn. By holding it in the hand or resting it on the dressing-table, its rays may be directed with soothing, yet invigorating effect on the skin, opening the pores and forcing the salutary creams and lotions deep into the layers of the skin. In the centre of the face of the lamp is a magnifying mirror, which reveals gruesome truths about the individual's complexion, truths, however, that will become less gruesome as she proceeds with this most efficacious treatment.

An English Beauty leads the smart young Racing Set

LADY BUCHANAN-JARDINE

BRILLIANT, bewitching, Lady Buchanan-Jardine leads the gay whirl of smart young English society. At balls and dances . . . famous race meetings . . . hunting and house parties . . . her beauty is triumphant. She is of the fairest English type, with eyes of delphinium blue and hair of gleaming gold.

Her rose-petal skin is admired for its delicacy of texture and coloring. Lady Buchanan-Jardine gives it the utmost care. She says:

"In England a woman's complexion is the index of her chic. Smart women follow a daily régime to keep their skin fine, firm, fresh and clear.

"Simple care is best," she adds with her dazzling smile, "so I follow Pond's Method of home treatment. It is easy and complete."

Lady Buchanan-Jardine uses all Pond's four preparations. Cold Cream "cleanses so thoroughly" . . . Tissues "remove Cream gently" . . . bracing Freshener is "just the skin tonic we all need" . . . Vanishing Cream is "exquisite!"

FOLLOW these simple sure steps of Pond's Method:

During the day—first, for complete cleansing, generously apply Pond's Cold Cream over face and neck. Pat in with quick upward and outward strokes. Let the fine oils penetrate every pore and float the dirt to the surface. Do this several times during the day, always after exposure.

Second—wipe away all cream and dirt with Pond's Cleansing Tissues. They are so much softer, more absorbent.

Third—soak cotton with Pond's Skin Freshener. Briskly dab your skin. This mild astringent banishes oiliness, closes pores, tones, firms.

Last—smooth on Pond's Vanishing Cream for powder base and exquisite finish.

At Bedtime—cleanse your skin thoroughly with Cold Cream and wipe away with Tissues.

Pond's famous Two Creams, Cleansing Tissues, Skin Freshener

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Shoe-prints in the Southern Sands

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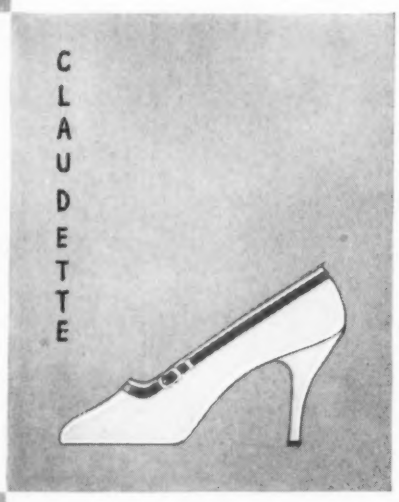

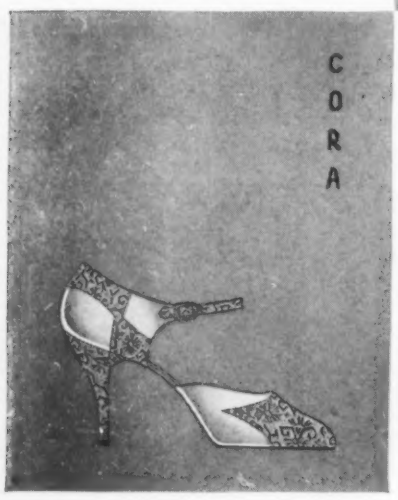

NAOMI — *a flattering new cut-out Tie, in pastel Shantungs and Linen, inlaid with Lizard and trimmed with matching Kid. Also white Buckskin with brown Calf.*

CLAUDETTE — *the smart new adaptation of the court-pump, for afternoon; white Buckskin, parchment and pastel Kids, or Shantungs, with blending Lizard collar . . . and a small enamel buckle.*

CORA — *a beautiful Sandal of white figured Satin or pastel Crepes, with gold or silver Kidskin; or Moire, dyed any shade.*

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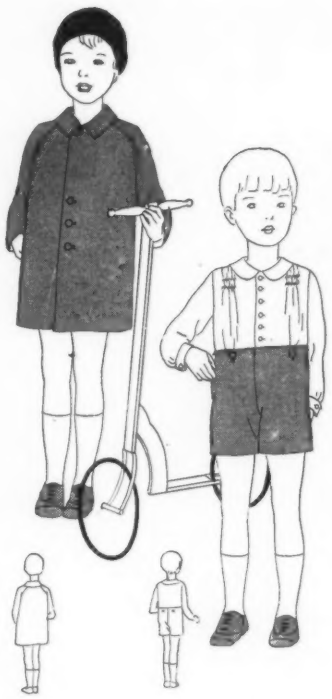
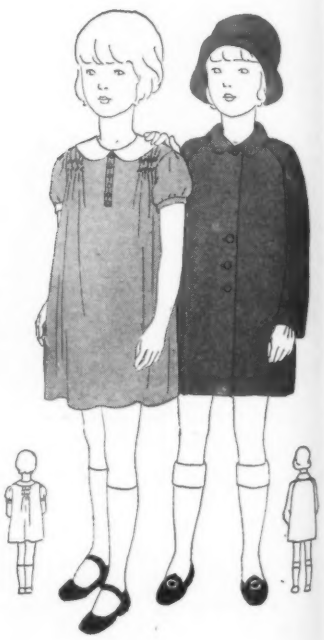


BROTHER ENSEMBLE No. 3015 (Left) Ensemble of cheviot coat and trousers and batiste blouse. Designed for sizes 2 and 4 years

BROTHER ENSEMBLE No. 3015 (Left) The batiste blouse of the ensemble is smocked in motif No. 621. Designed for sizes 2 and 4

NIGHTGOWN No. 5128—Crêpe de Chine nightgown (right) with a tucked waist-line; cape collar optional. Designed for sizes 14 to 40

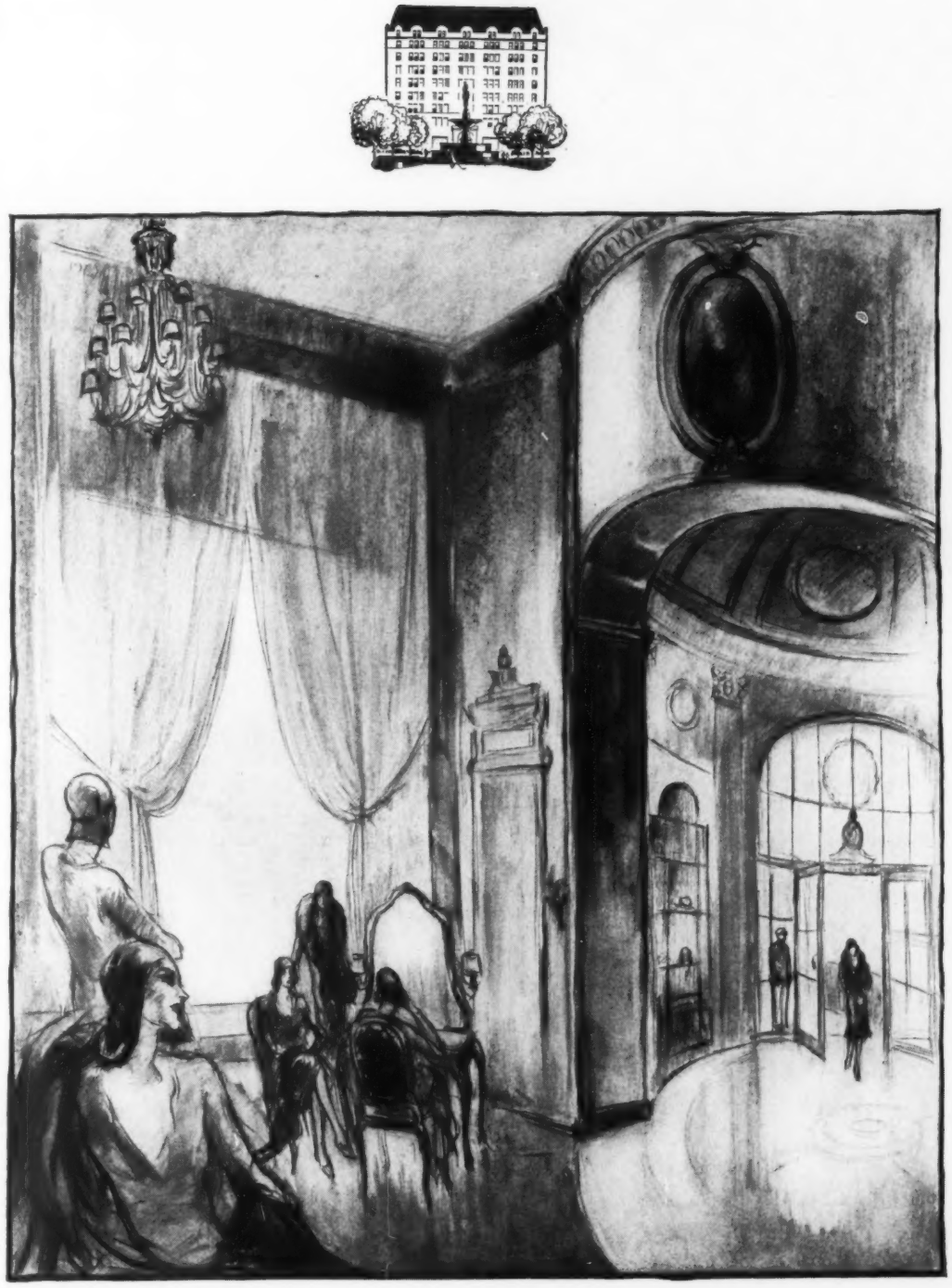
SLIP No. 3017—This princesse slip of silk crêpe (extreme right) may have a straight hem-line. Designed for sizes 4 to 14 years



SKIRT No. 3014 BLOUSE No. 2999 A circular skirt, with or without bretelles, combines with a linen blouse. Designed for sizes 8 to 14

NIGHTGOWN No. 3013—Cotton crêpe fashions a quaint nightgown (above, right) with short kimono sleeves. Designed for sizes 2 to 14

SISTER ENSEMBLE No. 3016—The coat is of broadcloth, the smocked frock of crêpe (motif No. 621). Designed for sizes 2 to 10 years



THE BERGDORF GOODMAN SOUTHERN COLLECTION

Bergdorf Goodman's Collection for Southern and Riviera Resorts is as subtle as it is fresh and invigorating. The feminine touch is introduced in clothes that have the true sports and out-of-doors spirit. The evening gowns are softly alluring, free of line and embody the new chic.

BERGDORF GOODMAN
ON THE PLAZA
NEW YORK

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A COAT TO GO WITH YOU WHEREVER YOU GO!

SOFT SUMPTUOUS FLATTERING

For every resort — for every sport. This Coat may be had in purest Camel hair,—in Spring's most favored shade,—Bisque . . . or in a soft new fabric of Wool and Cashmere construction in a delicate Ivory shade. *In your own city at your Favorite Shop.*

DEL MONTE-HICKEY

IN CANADA.. GOULD-SAMUEL & CO · MONTREAL NEW YORK

A CATASTROPHE? OR A BLESSING?

(Continued from page 67)

become Antoinette, who is so fat. Certainly, they were never planned for my little English cousin, who came over for a week-end without any baggage and wanted to get a dress in two days that she could wear to the theatre. Wasn't life difficult enough without all these complications?"

Ah, Nadine, no doubt you are right, and yet, you astonish me. I suppose you have a conservative spirit, but impetuous, decided. Are you going to be timid in face of this risk, a little cowardly before the unknown? There are new conquests to be made, Nadine. Only, it is important to know yourself, to understand yourself. Difficulties develop talent in the poet, why should they not sharpen a woman's wit?

We were talking of fashion. Would you disregard your beauty, your youth, your charm? Art is never a spontaneous thing. A little girl may be spontaneous, but a woman must study and reflect. In all times—even in the last few years—, there are well-dressed women. Their smartness, Nadine, is never a matter of chance. To be really well dressed is as difficult as to succeed in anything else—in writing a book, painting a picture, giving an excellent dinner. Perfection demands certain gifts, great pains, some science.

THE IMPORTANCE OF BEING FITTED

You must know your good points, Nadine, as well as your weak ones. The present mode has unlimited possibilities, if you know how to take advantage of it. Above all, you must learn the art of being fitted. You must try on the dress before ordering it, and then you must try on your own version of the model as often as necessary—innumerable times, perhaps. Fittings are difficult; they call for strict attention, profound analysis. One must consider that subtle thing called "line," the décolletage, the fit of the shoulders. The slightest detail gone wrong may spoil the effect of the whole.

The majority of women are badly turned out; and that is because they neglect to give proper attention to the fittings; they yawn, their thoughts wander. How right was that American woman we met the other day, who refused all invitations: "I am here for work," she said. "I give myself over to fittings from morning till evening."

I saw her again the other evening, and her clothes are marvellous, for they are exactly as they should be. The waist-line seems in just the right place—not so high that she looks half choked, but seeming to settle down, with a sigh of relief after all its wanderings, in that little curve of the woman's body where the waist-line was ordained to be. She is a beautiful woman, this American, but her hips are not quite the negligible factor that they are in a young girl. So she has had the skirts carefully built up over the hips to the natural waist. It is so important, this gradual narrowing to the waist-line, if the eye is not to be shocked by the new emphasis and proportion. And this section around the hips is really the axis of the present mode; dresses are no longer fitted first on the shoulders, but start from this point. One can't tamper with these lines, once they are mapped out. Drop the waist-line, and all the proportions go wrong.

Her skirts are a comfortable and graceful length. She keeps them below the knee for sports, and wears her slightly *habillé* day clothes almost half-way down to the ankle. "I never accept a dress," she told me, "until I have walked around in it and sat down in it at least half a dozen times."

Ah, Nadine, do you remember the American who visited Suzanne during the autumn? I went to meet her at tea, and I was so embarrassed. She looked well enough when standing still, but she wore a long, slim dress with a low flare, and, when she walked, the dress crept up, so that her skirt was quite too short, and when she sat down, it was way up above her knees. She told us that she had put herself in the hands of a French dressmaker and given the matter no further thought. She wanted a complete wardrobe, but she had no intention of spending all her time in Paris over clothes. "I can't be bothered to go for more than two or three fittings," she said, "and I refuse to bother my head about these things. If a French dressmaker doesn't know how I should look, who does?" Well, Nadine, certainly this American wasn't the one who knew how she should look. She seemed perfectly satisfied and content. I saw her one evening *chez* "Florence" — tripping over skirt draperies that were too long and looking more like an hour-glass than like the lovely Greek statue of which the other oh-so-wise American reminds me. Yet, I am sure that their figures are nearly the same.

You know, Nadine, how you have admired the length of my new fur coat, short enough to allow my skirts to flare a little below? Well, Hélène misinterpreted the new mode entirely and insisted upon having her fur coat made very long—longer, indeed, than her dresses, so that you get the unfortunate impression that her skirts are very short—much shorter than they really are—and that her coat is intended to cover up the gap.

A MATTER FOR COOPERATION

Of course, one can't do the whole trick oneself. It is the fitter who is chiefly responsible; but where is the artist who can properly judge his own work?

Then, there is the *vendeuse*. She is the one who stands aside, detached, who studies your type, gets the correct silhouette of your figure. I know at least ten women of great taste, who place their destiny in the hands of their devoted *vendeuses* and even follow them from house to house rather than lose the benefit of their advice.

Yet, it is the woman herself who has the final word. She knows, from daily experience, what is really right for her to wear. She knows, perhaps, that she is never really happy in a square décolletage, that an oval line is so much lovelier with her head and shoulders.

This is the great discovery of the present mode—for each woman, for each type of woman, a different dress. Long ago, Lucienne of Reboux began to build hats on the heads of her clients. To-day, a dress must be made on the body of the woman. The dress that was made on the perfect, but abstract mannequin and that slipped over your own body, with fair ease, is a thing of the past. Only one woman in a hundred—or several hundred—could wear one of the new dresses unless it was made especially for her. And, while the new dress may not obliterate some of your weak points (as well as your good ones), as did the old, the new mode, properly handled, will emphasize your good points so effectively that no one will notice your (Continued on page 88)

THIS WONDERFUL SOAP

will help you, too, to gain a beautiful skin

■ **THIS IS THE SOAP that has helped literally millions of women to gain a smooth, soft, beautiful skin.**

Around each cake is the booklet, *"A Skin You Love to Touch,"* containing the most famous skin treatments in the world . . . Get a cake of Woodbury's today and give *your* skin the benefit of these famous treatments!

If you have a skin that is fine and smooth — use Woodbury's to preserve its youthful texture.

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EXCESSIVE OILINESS IS A DANGER to your skin, as well as being unattractive in itself, for it leads to blackheads and blemishes. You can correct this condition by using the treatment given on page 3 of the Woodbury booklet. In a week or ten days you will see the beginning of a wonderful improvement.

A FINE, SMOOTH TEXTURE is one of the greatest charms your skin can have. Woodbury's Facial Soap will help you to keep that youthfulness of texture. If the delicate pores of your skin show the least sign of becoming enlarged—begin, tonight, to use the treatment given on page 4 of the Woodbury booklet.

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The Peacocked Mediterranean

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Cross "the longest gangplank in the world" to Paris afloat...on the *"Ile de France"*, the *"Paris"* or the *"France"*. ✱ Spend FIVE gay days with people to whom the right frock, the right word and the only transatlantic French cuisine are a matter of course. ✱ Calling at Plymouth for England...then le Havre and the three-hour boat-train for Paris... overnight to Marseilles... twenty-four hours across the Sapphire Mediterranean on a French Liner to Algiers.

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French Line

Information from any authorized French Line Agent, or write direct to 19 State Street, New York City

A CATASTROPHE? OR A BLESSING?

(Continued from page 86)

shortcomings. In any case, there are so many possibilities of concealment—soft, becoming drapery for hard necklines, long skirts for not-too-perfect legs.

You remember, my dear, the story of the good-looking girl who went to the fancy-dress party, dressed in such a way as to bring out her worst points? The bodice so narrow across the shoulders that she looked hunchbacked, bands crossing at such a narrow angle just under her chin that she looked hollow-chested, and then spreading out to give a most deceptive fulness at the waist-line. If one can dress to make oneself hideous, certainly one can reverse the process.

A box pleat gives a straight line to shoulders that are inclined to droop; a very low décolletage makes a much lovelier back than a higher décolletage that catches just under the shoulder-blades and makes them prominent.

So, Nadine, cease your worrying. You are going to have, not an old-fashioned dress, nor a new dress of the newness that is troubling you so much. You are going to have a dress that is right for you—the only type that you can wear properly. You are a personality, an individual; you are the real Nadine. Don't try to be Rose, Claire, or Stephanie, and hard luck on the crowd if it tries to copy you! The present mode is difficult to wear? So much the better; it is created for the chosen few who have the leisure, the tradition to enable them to take it up and adapt it to their needs.

"But," you persist, "the curves? These curves of which I am so much afraid. It's one thing to show your legs, but another thing altogether to produce these gracefully curving lines."

But there, again, Nadine, you are criticizing without really knowing what you are talking about. There are so many opportunities for getting the right effect—here a flounce, there a peplum, higher up a fichu. The mode has unlimited resources—stoop to a bit of trickery, be a little feminine.

And now, in passing, we might do away with certain illusions. The new fashion is aging? I've actually heard this point made in the face of a little model with a short bodice and a white collar cut up like flower petals. Only the really young could wear that. On the other hand, the older woman is not forgotten, and no longer is she forced to play the young girl. She is allowed once more the grand manner, and it doesn't matter whether she is fat or thin. Length and fulness come to her rescue.

An impractical fashion? Not necessarily, since you can be simple when simplicity is called for and since sports clothes still remain their perfectly correct selves. Towards tea-time and on into the evening, of course, one sees a definite change. One is free to be a little daring about evening clothes, but, if you feel terrified by the new styles, you can have the dress made in a subdued colour.

Nadine, I have perfect confidence in the soundness of your good taste. I know that you will be varied and lovely during all the hours of the day.

S K I I N G

(Continued from page 55)

two years old, but that does not alter her absolute determination to learn to ski. In her class, Mr. Gilbreath, of the English Naval Commission, and Herr Director Brandmayer, of the Electrical Works in Berlin, pursue the same course with the same passionate conviction that at the end of the season they will have attained their goal.

Below, on the more modest slopes, the kindergarten classes struggle with "snow plough" and *stem bogen*, amongst them the Baroness meekly and strenuously commencing her seventeenth day. Further up, the middle classes begin with their first *stem christianias*. Here, the prostrate forms grow more numerous. A hard worker thinks nothing of twenty or thirty falls a day. In Saint Anton, that region of the anatomy on which one sits is referred to as "the Arlberg Strasse." It is no infrequent occurrence to hear some teacher with the voice of a drill sergeant shouting to some haughty lady: "Don't fall on the Arlberg Strasse. Bend your knees. If you have to fall—fall on your nose!"

A fall down and forward is accounted an honourable tumble, but any terrified slide backwards is scorned.

On the steepest slopes of all, the two crack classes, "the Cannon-balls" under Spiess and Schuler, swing bravely left and right in beautiful *stem christianias* down *steil hangs* that seem perpendicular to untrained eyes.

And Hannes Schneider himself makes his leisurely and kingly progress from class to class and comments and criticizes.

"Very good, Herr Doctor. *Aber mehr vorlage*, but the tempo was good—swing more next time, swing more!" The Herr Doctor, red from exertion and pride, hurries up the slope to try it again before the master's eye.

In the afternoon, two hours more, Hannes Schneider is indeed a genius to keep those different nationalities, personalities, ages, and sexes, with the precision of an army, on those weary practice slopes day in, day out, without a change.

At five o'clock, every one consumes an enormous tea, although there is very little tea about it—mostly hot chocolate and coffee with whipped cream and large honest squares of pastry. It will take another year or two of English invasion to introduce tea and buttered toast to Saint Anton. There is a general atmosphere of contentment and exhaustion in the crowded tea-room of the Hotel Post. The girls wear skiing suits in dark blue or different shades of beige and brown. These seem to be the only solid colours that look well on the snow. There is not a single skiing costume in red or yellow, green or white. Touches of red—yes, and other bits of colour in caps and mufflers, ties and shirts and socks, but no solid colours except blues and beiges. Practically every one skis in a beret, and there is little fur beyond an occasional Russian cap. In the spring, little caps of white duck are smart.

In the evening, unlike the old comfortable days before the Hotel Post was enlarged, every one dresses for dinner, and the most energetic dance all evening.

The newcomer, with aching limbs and a face smarting from snow burn, retires to bed rather early with an inward conviction that, in the last five minutes of practice, he managed to make a *stem bogen*. And to-morrow—he dreams—just as Hannes Schneider is passing, it will go better still, and he will receive a word of praise from the king himself!

LA SALLE

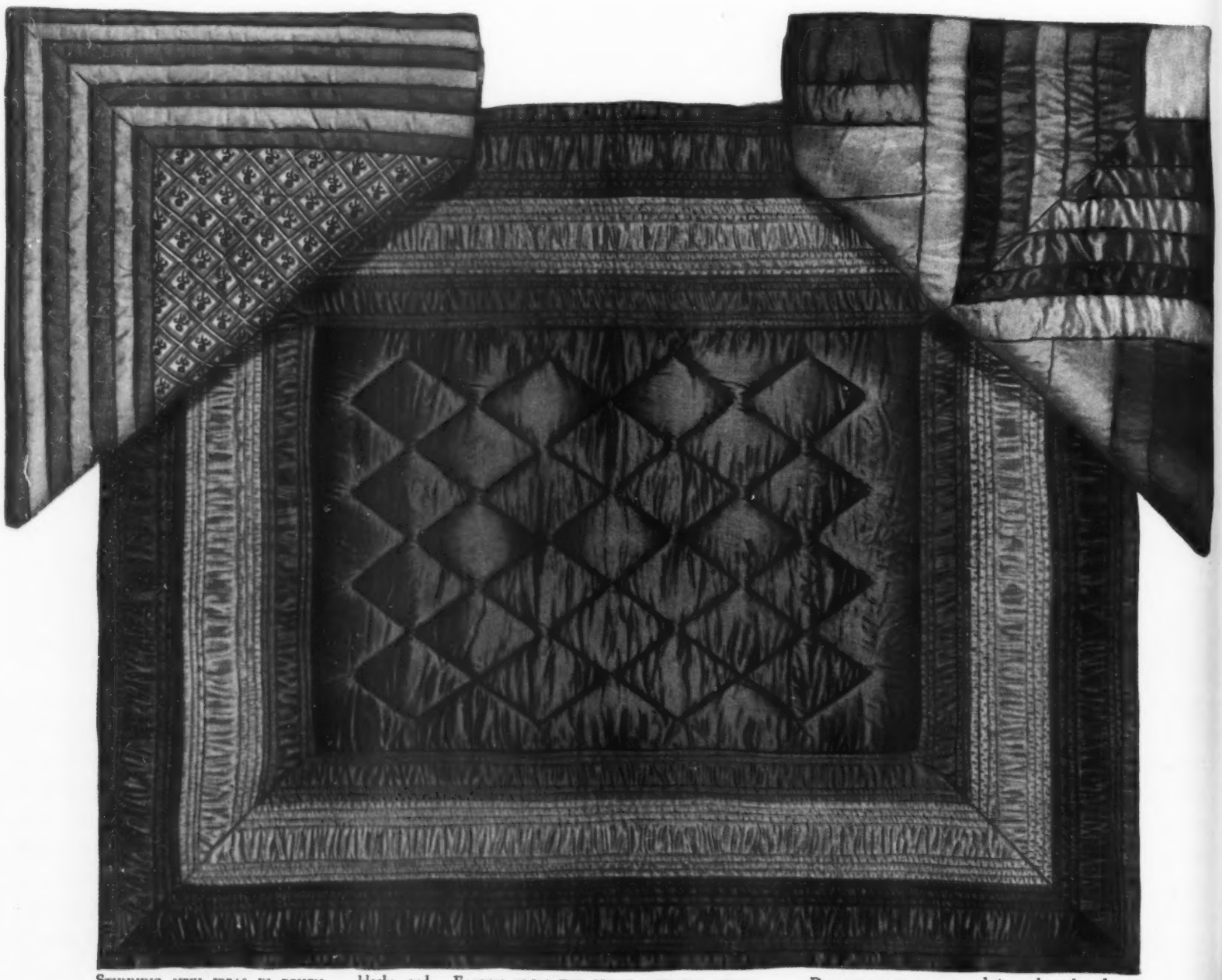
IT IS the conscientious conviction of Cadillac that La Salle owners are entitled to something even better than the most modern competitive practice affords. They are justified in expecting that steering shall be a little easier than in any other car; gear-shifting simpler, quicker, quieter; that braking shall be positive, certain, instantaneous if need be, and virtually effortless . . . ¶ The development of the new Syncro-Mesh Transmission, Safety-Mechanical Four-Wheel Brakes, the Harmonized Steering System, non-shatterable Security-Plate Glass, and other special features which confer upon La Salle its present superlative measure of easy handling, easy control, and safety, means complete emancipation for the woman who drives . . . ¶ The public's enthusiastic allegiance to Fisher has never been so fully justified as in the rich and regal Fisher and Fleetwood coachwork which adorns these newest La Salles. No specious superficial smartness here, but rather a quiet elegance and quality which speaks eloquently to people of refinement and taste and reveals other practice to be disturbingly inadequate in comparison with these luxurious Fisher and Fleetwood creations.

CADILLAC MOTOR CAR COMPANY · DIVISION OF GENERAL MOTORS

PALMER COMFORTABLES

HERE'S A NEW BRIGHTNESS IN BED COVERS!

QUITE THE LOVELIEST THINGS you've ever seen are these great, soft, luscious-colored Comfortables. Each was designed by a noted international decorator to harmonize with some one type of present-day bedroom, but all have a sparkling newness that proclaims them exclusively—Comfortables in the modern manner, in the smartest phase of decoration! The fabrics are such shimmering stuffs as never before were used—the lustrous silks and Celanese that dress designers work with. The colors, too, are so ravishing that you'll revel in their beauty. And to sleep beneath this cozy warmth is to recognize its luxury. For Palmer Comfortables are filled with purest fluffy lambs' wool—not an ounce of substitute! You'll know the Palmer Comfortable by the little "candle-label" sewn into the corner. The prices range from $7 to $40 and better stores are showing them. The Palmer Brothers Company, New London, Conn.



STUNNING NEW IDEAS IN DESIGN . . . *blocks and borders in the geometric manner . . . "handkerchief" corners and "ribbon" stripes . . . elaborate quilting on heavy satin . . . cottage "patchwork" with amusing flowers, a fresh touch for "four-posters."*

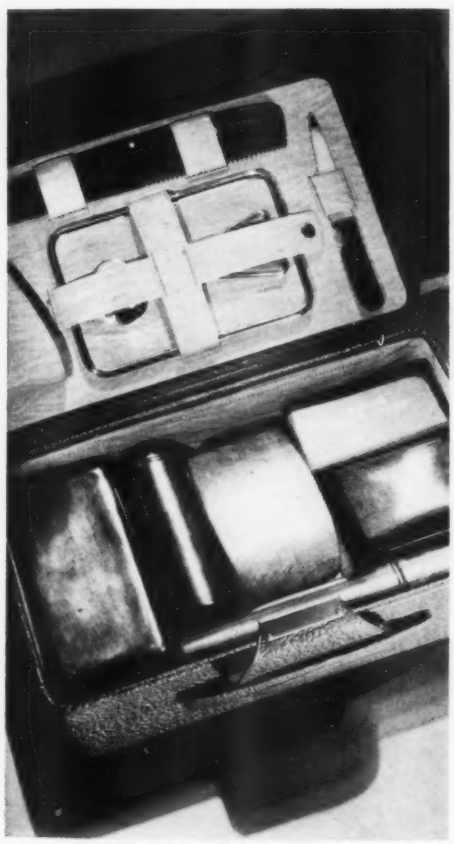
FABRICS FROM THE GREAT DESIGNING HOUSES . . . *moire and messaline . . . costume satin . . . a new weave Celanese . . . modernistic flower prints . . . lustrous sateen as soft as charmeuse. New textures, newly combined, every one with a real style idea!*

DELICIOUS NEW COLORS . . . *beige and peach and apricot . . . the melon shades with their green and gold . . . ombre effects . . . the French pastels. Every shade that's smart and new for bedroom ensembles—and to blend with modern tinted sheets and pillow-cases.*

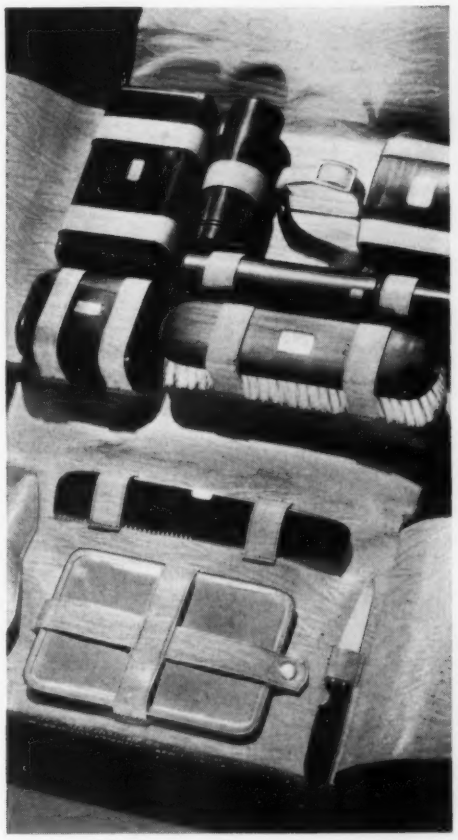
He ought to have a toilet case ...it ought to be the best

TRADE R MARK

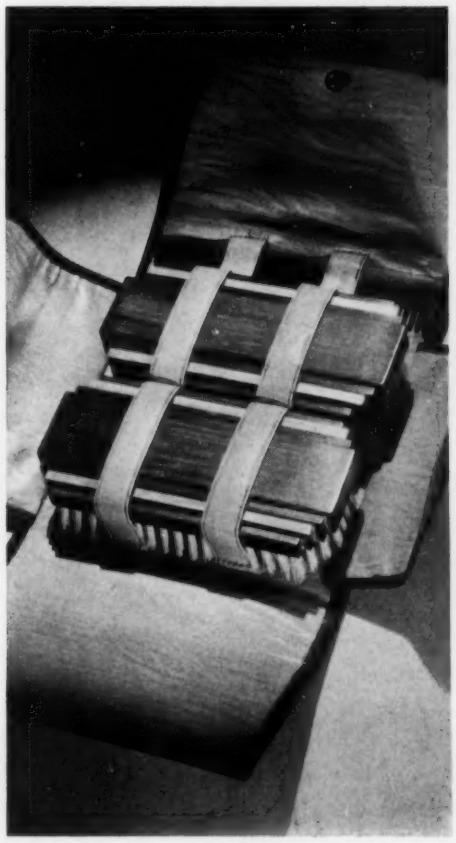
IT IS NOT too much to say that no man should be without a toilet case. He needs one at home, and he needs one when he travels. In Stockholm or the Congo . . . in the country, or at his own apartment . . . mirror, razor and brushes are always where they should be. He knows exactly where to find each object, every time. . . . For generations, men with an instinct for the better things in life, have governed their selection of toilet cases by the same rule with which they decide upon all articles of fine leather. If, by some chance, you could see the cases they have chosen, you would almost invariably find them marked with a tiny golden keystone R. . . . That imprint is the house insignia of C. F. Rumpp & Sons, Inc., an establishment devoted to the making of fine leather goods. It assures you . . . as your own appreciation of lovely things will enable you to sense . . . that you can buy no better gift. . . . Holding the case in your hand, you immediately discern its true value. The very feel and fragrance of the leather reflect the finished materials, and expert, unhurried workmanship. . . . For the men who have labored upon these cases have an enviable knowledge of leather . . . a genuine affection for the work of their hands . . . a passion for excellence not too frequent in this world. . . . C. F. Rumpp & Sons, Inc., manufacture fine leather articles of every description, excepting luggage. At the better leather goods stores, department stores, jewelers, and at stationers.



THE BOX-TYPE TOILET CASE *is much in favor with those men who travel extensively, especially when the journey will be prolonged. A sturdy metal frame supports the soft goatskin cover . . . the hard rubber fittings in deep red are both attractive and serviceable. The same case also comes in ostrich, pigskin, and other leathers.*



A CASUAL INFORMALITY *marks this gentleman's set, in sealskin. The case is most complete, having all the articles necessary for both town and country use. Fittings are of hard rubber, the color of mahogany, with or without 14-carat gold mountings for one's initials. The case also is available in ostrich skin.*

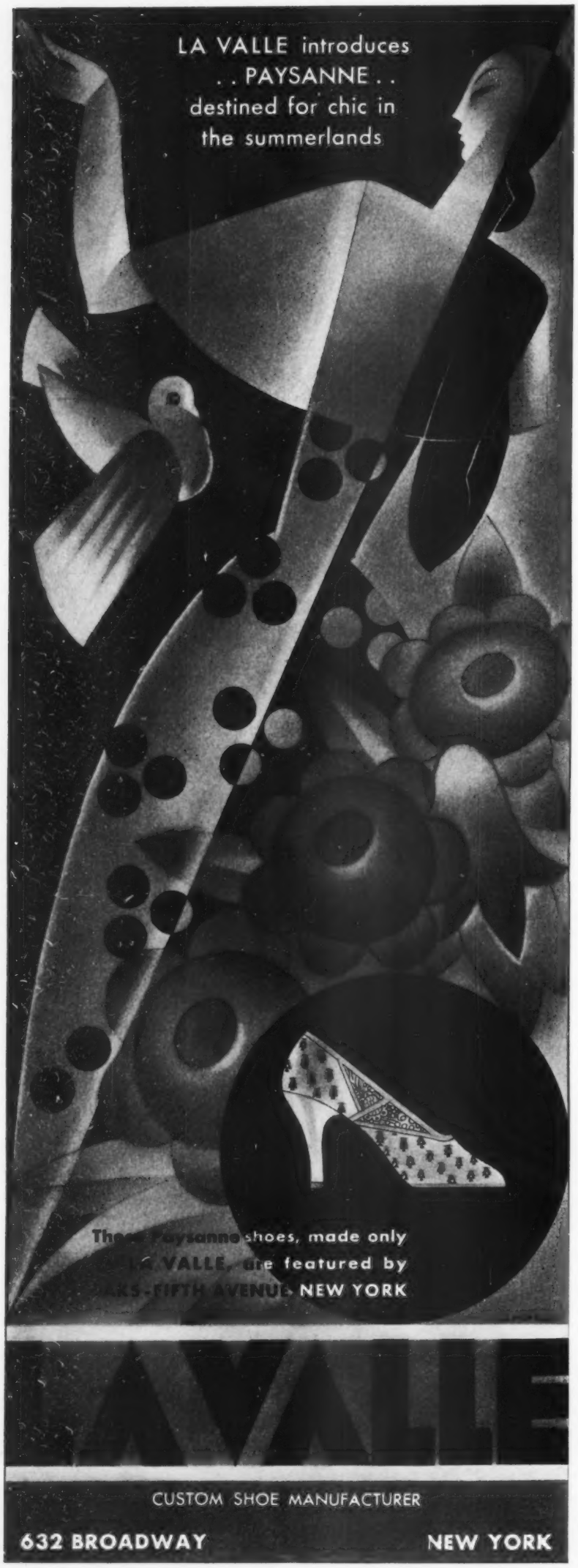


THE MILITARY BRUSH SET *is always in vogue. The man who must leave town on short notice finds it indispensable; small and compact, it requires but little space. The two smart brushes in this set are ebony-backed, with silver mountings. The case is of goatskin, though it may also be had in a variety of other leathers, with other brushes.*

C. F. RUMPP & SONS, INC.

PHILADELPHIA . . . ESTABLISHED 1850

By Invitation Member



Swedish State Railways

THE WORK OF CARL MILLES

(Continued from page 61)

This view of Carl Milles's estate at Lindingoe shows the distinction given a garden by well-chosen sculpture

turns his face to the sun, but keeps his feet firmly planted in his native soil.

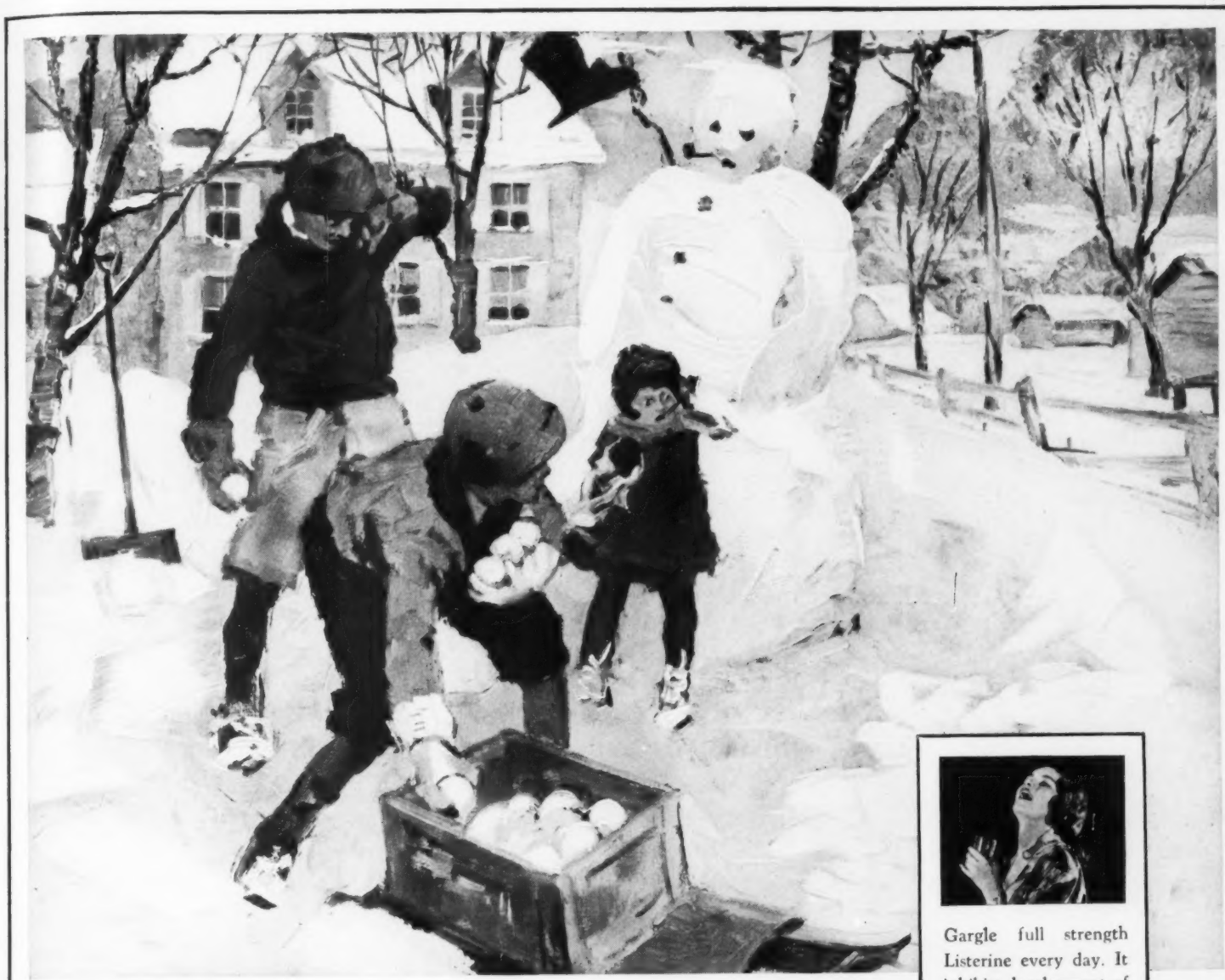
It is curious, in view of American art lovers' increasing interest in contemporary sculpture, that an artist who is held in such high esteem by European connoisseurs should have been almost completely ignored in this country. With one exception, when a few small pieces were included in an international group exhibition, Milles's work has not been shown in the United States. This is the more extraordinary when one considers the interest and appreciation that have recently been evinced in other forms of contemporary Swedish art, notably architecture and the decorative arts. So essentially contemporary in feeling is Milles, so sensitive to the trend of the *Zeitgeist,* that a decade before the modern decorative arts movement was recognized as such, he was already commencing to embody some of its major principles in his work. He was among the first European sculptors to bring sculpture back to the classical tradition, which is to see it in relation to architecture. He advocated the introduction of creative ideas into industry and so was directly responsible for the renaissance of the Swedish decorative arts. He gave his talent generously to the furthering of both ideas. No small part of Stockholm's charming and individual adaptation of the modern spirit is due to Milles's sculpture, which ubiquitously serves as decoration for public buildings, fountains, and monuments. Steeped as he is in the classical ideal of form, lyrical and mystic as his subject may be, a stylized simplification of form and a decorative intention make his work essentially modern in feeling. It is characteristic of Milles's work that it invariably stirs the imagination either by some unusual presentation or by a technical innovation.

In his garden at Lindingoe, which is one of the many enchanting island suburbs that surround Stockholm, Professor Milles has demonstrated the distinction that sculpture, when it is given an appropriate setting and is in keeping with its surrounding, can impart to gardens and grounds. At the same time, he has made his estate an out-of-door museum, which he intends to leave to the Swedish people as a permanent museum of his art.

More than in the case of the monumental pieces, which must necessarily be given to stone and metal workers for cutting and casting, the small pieces, such as [illegible] shown in his garden at Lindingoe demonstrate the exquisite quality of his craftsmanship and the infinite pains that he expends in getting a desired quality of finish.

Like all sincere and productive artists, Milles prefers that his work serve as his biography. But since a collection complete enough to tell the story is not possible, a brief résumé of the main events of his life may serve to fill the gaps. Milles was born in 1875 in a country estate near Stockholm. After a thwarted attempt to run away to sea, he was apprenticed to a cabinetmaker, where his gift for carving first evinced itself. Although he took courses in drawing at the School of Technology and won a money award sufficient to permit him to leave Stockholm, his first intention was not to study art, but to go to Chile to teach Swedish gymnastics. The way to Chile lay over Paris, which geographical coincidence determined his career. During what was intended to be only a brief stay in Paris, he became convinced that his talent lay in the direction of sculpture rather than calisthenics. He studied sculpture, came under the influence of Rodin, exhibited, won an award or two, but made no special mark until a design submitted in an open competition for a monument to be erected in Sweden in commemoration of Sweden's national hero, Sten Sture, brought him to the attention of the European art world. This work held promise of a talent sure enough of itself to look for inspiration in native material—a promise that has been amply substantiated in his later work. He subsequently studied in Austria, Germany, and Italy and returned to Stockholm in 1908. He has had the unusual experience of being a prophet honoured in his own country. In fact, it is this popularity, which has kept him busy designing public monuments and executing private commissions these twenty years, to the exclusion of exhibiting in salons or arranging exhibitions in foreign cities, which is largely responsible for his not having achieved a more impressive international reputation. One must visit Sweden to have the slightest comprehension of the variety and scope of his work.

Swedish taste and culture are a tradition. In giving their support to contemporary Swedish art in so direct and concrete a way, the Swedish people demonstrate the living quality of their cultural background.



Gargle full strength Listerine every day. It inhibits development of sore throat, and checks it should it develop.

Let them play . . . but afterward

Protect them against *colds* and *sore throat*

It isn't while playing that children catch cold—it is afterward, when, still overheated, they sit around in damp clothes or unconsciously expose themselves to drafts. These exposures, like wet feet and sudden changes of temperature, weaken body resistance so that disease germs in the mouth get the upper hand.

Therefore, in addition to the regular morning and night gargle, see that your children, however sturdy, use Listerine on returning from play.

Listerine aids Nature in warding off colds and ordinary sore throat because it is fatal to the germs which cause them. Tests in the great bacteriological laboratories show that full strength Listerine kills even the Staphylococcus Aureus (pus), the Bacillus Typhosus (typhoid) and the Streptococcus germs in counts ranging to 200,000,000, in 15 seconds. We could not make this statement unless prepared to prove it to the complete satisfaction of the medical profession and the U. S. Government. Yet Listerine is so safe that it may be used full strength in any body cavity.

Gargle with Listerine regularly every day, as a preventive measure against infection. And, at the first definite sign of colds or sore throat, increase the frequency of the gargle, meanwhile consulting your physician. If serious complications are threatening, he will detect and treat them properly. Lambert Pharmacal Company, St. Louis, Mo., U. S. A.

How to prevent a cold

Rinsing the hands with Listerine before every meal, destroys the germs ever-present on them.

THE SAFE ANTISEPTIC

Listerine *kills germs in 15 seconds*

PHOTO BY KNOX MONTGOMERY

the note of gracious conviviality

When you serve this sparkling juice of ripe Golden Russet Apples the occasion quite naturally becomes a bit ceremonious. The corpulent bottle, properly chilled, and perspiring freely, in a manner to warm the heart. The wine-cork popping ceilingward in the most festive way. An occasion for champagne glasses! The coupon below is just in case your grocer doesn't have Duffy-Mott Sparkling Golden Russet Cider.

DUFFY-MOTT CO., INC., 502 West 25th St., NEW YORK CITY

Please send me express collect ☐ a case of 24 pints of Duffy-Mott Sparkling Golden Russet Cider, $9.25 enclosed or ☐ four pints, $1.80 or ☐ one dozen quarts, $9.25 or ☐ 3 quarts, $2.50.

NAME_____

ADDRESS_____

Kindly state your grocer's name here_____

WINTER SPORTS FASHIONS

(Continued from page 48)

plaid, or jersey dresses are in the majority. They have only slightly higher waist-lines and slightly longer skirts. When it comes to sports, the chic woman is far from a partisan of exaggerated proportions.

Unless it is snowing, however, one squanders precious little time within doors. One is impatient to be off to one's favourite sport or merely to wander about the busy, sloping streets of the little hillside town—streets edged with those unbelievable shops.

Florists' shops, with flowers that could easily vie with those of the Chelsea flower show, and tropical and hothouse fruits to make your mouth water, especially in an air that makes every one ravenous all the time; that's the explanation of the never-ending crowd at Hanselman's, where you drink your first cocktail, eat those marvellous mushrooms on toast, and the beautiful French-Swiss *pâtisserie* or the fabulous German-Swiss *kuchen*.

Hanselman, too, will put you up a delicious lunch for traipsing over the countryside. In the funicular up to Chantarella and then up to Corviglia—a lunch on the top of the world at tables and benches beside the hut from which attentive, bronzed guides produce hot soup and sparkling Asti. These things, with cold chicken, hard-boiled eggs, cheese, bread and butter, and fruit make a royal lunch in the warm sunshine and the intoxicating, bracing air.

Some snap-shots, a cigarette, and then the fun begins: the take-off, the zigzag descent, the flying snow, perhaps a tumble. At the end of the run, in the valley, near the Suvretta House, sleighs and warm coats will be waiting and a tinkling sleigh-ride back through the sunset to Saint Moritz. This is when the tweed and heavy wool coats, lined and collared with fur, are considered much smarter than fur coats.

Or, perhaps, it is the sleigh trip to Pontresina, where again the stacked skis, the knapsacks, the bare heads, the bronzed skins, the big woolly clothes, the mittens, the scarfs give the general air of a Western town.

Further along, the skating-rink with their bands, the waltzing couples, and the skating waiters. Then, to the left, the entrance to the top of the Cresta Run. What a place for dizzy speed! More and more of it; every one out to beat his own or some one else's record. Padded and spiked, like mediaeval warriors, these daring sportsmen rush down the mountainside on their light skeleton steel bobs.

Further along, to the right, the entrance to the bob and boblet runs. Every afternoon, on bright days, you will see sleighs full of the crews with their bobs dragging after, on their way to the first run or coming back up the hills from Cresta, where the run ends. Lower down, around the bend, is the "Sunny Corner," always crowded on the days when there are good runs. Here, the ice is banked in a high wall, and the bobs fly around this curve at a terrific speed, with one runner above the other, like flies on a wall. The warmest clothes are welcome.

This is the picture at Saint Moritz, but, with a twirl of the globe, it might easily be the Château Frontenac at Quebec, the Château Laurier at Ottawa, or our own Lake Placid. Winter sports, these days, are much the same on both sides of the Atlantic.

LADIES OF THE WINTER

(Continued from page 51)

Fashion suddenly became tired of being symbolic, and now we are treated to the exquisite paradox of a lovely lady, wearing long formal kid gloves, stepping out of her car to the accompaniment of ear-drum splitting riveting and with great difficulty managing her five separate trains. It is all very typically feminine, and men are charmed.

"Ladies" have at last come into their own again. The serviceable little messenger boy has given way to a new, essentially feminine creature who is allowed to look elegant and dignified. With cropped hair and an evening dress like a small, tight sack, it was impossible to make an "entrance," but now entrances are encouraged and utilized to the full advantage. The doors swing open—Mrs. Flightamatoot—a pause, and then a ravishing Venus sweeps into our vision in an elaboration of flowing foam. Women's clothes at last possess glamour. Now, any woman can become a Ouida heroine, but, with such a minimum of material and overliberal display of flesh as that to which we had become accustomed, romance and "the gleaming shoulders" of the earlier days had disappeared in nudity. Now, a gardenia is tucked into jasmin-scented lace, little bows and white lace scarfs, of which dressmakers had become terrified, are used with cocksure discretion, and the colours that we loved in 1914—the asparagus-greens, the poisonous purples, and grape-bloom black—have returned to popularity. Prettiness is no longer undesirable. Thousands of yards of net and lace are made into frilling. Sunbonnets are of black satin, and no one would burn a muff.

With the advent of the new lines, ungainly women must be jubilant, for the new clothes are extremely becoming, and a multitude of sins can be hidden beneath the new draperies. In recent seasons, every defect was to be seen in every light and in every position, however natural, comfortable, or unsightly, and, although it is true that after a time one's eyes became accustomed to what they were continually forced to see, now that one sees with eyes that are accustomed to the long fluidity, one realizes how ridiculously grotesque, ugly, and vulgar were the effects caused by short skirts. The new clothes are kind.

Very few women have perfectly proportioned legs, and very few women know how to sit becomingly. And very few women, if they do know this art, are not often caught unawares. But, no longer shall we see some of the horrifying spectacles to which by degrees we became inured! No more shall we see calves flattened against a sofa or sagging ankles twisted around a chair-leg, and no longer do we catch a glimpse of shirred pink ribbon or espy a little bit of lace appearing under the skirt.

Now, the *jolies* ladies are pleased. The Beauty is triumphant. For, with the new mode, lovely ladies have again come into their own and stand out above all others in their utter loveliness. The perfect figure is shown to its best and most subtle advantage; the tall neck looks more lily-like emerging from the sequinned lace, and the arms more alabaster in their new flimsinesses. Venus with her pale corn silk curls, feathery eyelashes, lilting movements, and water-carrier walk, is no longer mistaken for a schoolboy, but is recognized as Venus, the feminine Goddess of Beauty.

C. B.

Put yourse
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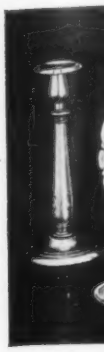
Carvel*1 I



LADY
Some of
matches
ware. C
for salad
Compote
Bonbon
compote

"Please spend this check for some gift you really want . . ."

(May we suggest more Sterling to match your Towle Sterling?)

Put yourself in the place of the donors of your Christmas checks. Wouldn't *you* feel hurt if your holiday greetings went into a cold bank vault or the routine family bills or perishable trifles?

Reports from confidential correspondents indicate that check-givers do their cheeriest beaming when informed "You've given me the Virginia Carvel*1 Dinner Knives*2 I've needed so to match my flatware pattern in Sterling silver."

And why wouldn't a donor be pleased, when he realizes he's given you something you really want, something you'll have all your life to remember him by!

This page of Towle Sterling is the merest foretaste of what your jeweler can show you for checks of all denominations from one modest digit to a most impressive three-figure sum.

*1—Or Louis XIV or Lady Diana.
*2—Or oyster forks or, perchance, a tea set!

TOWLE

Sterling Silver Exclusively

Member Sterling Silversmiths' Guild of America

LADY DIANA PATTERN

Some of the lovely hollow ware that matches the new Lady Diana flatware. Candlesticks $80 pair. Dish for salads, ice cream or dessert $40. Compote for candies, nuts, etc., $27. Bonbon dish $14. Fruit or cake compote $55.

D'ORLEANS PATTERN

Seven-piece tea service in the exquisite D'Orleans pattern $2,000. Three-piece large coffee service $600. Four-piece tea service $700.

LOUIS XIV PATTERN

Dishes similar to one in background—for pudding, fruit salad, ice cream, in 8½-inch size—$20; in 12-inch size $50. Compote for candies, nuts, etc., $20. Bonbon dish $12.50. Child's cup $9 and $12.50.

D'Orleans *Lady Mary* *Mary Chilton* *Seville* *La Fayette* *Lady Constance* *Virginia Carvel*

Lady Diana *Louis XIV*

Emily Post's Booklet for Brides:

Emily Post, famous author of "Etiquette; the Blue Book of Social Usage," standard reference on all matters pertaining to weddings, outlines briefly in a new and charming brochure the more important modern wedding conventions. What one wears, what one does, how one chooses silver today—these are only a few of the subjects Mrs. Post talks about. We will be glad to forward a copy upon receipt of 20¢ to cover mailing and handling costs.

The Towle Silversmiths, Dept. K-1, Newburyport, Mass. I enclose 20¢ in coin or stamps for Emily Post's "Bridal Silver and Wedding Customs."

*Name*_____

*Address*_____

*City & State*_____

*My jeweler is*_____

(*Note:* All Towle Sterling may be purchased on convenient terms through the Sterling Silversmiths' Guild Purchase Plan. Your jeweler will gladly explain it to you.)

for the southern season

THE CASUAL COSTUME

of Toile Basque

Linen woven in gay colored stripes . . . the new "toile basque" . . . suggests the southern sun and carefree days. De Pinna is showing dress, hat and bag in this fabric . . . the dress with accented waistline and short sleeve . . . the brimmed hat and an ample bag especially designed for the out-of-doors.

For Women and Misses

DE PINNA

Importers and Outfitters

FIFTH AVENUE AT 52nd STREET, NEW YORK

B E R M U D A

(Continued from page 58)

turquoise, and down through the lanes of dancing buoys to anchor at last in Hamilton Harbor, a great quiet lake ranged round with wooded hills dotted with houses, white roofed, with walls of white, deep pink, or yellow. Sailboats, with captains anxious to be hired, ran circles round us—one owned by a cheerful darky boy in a flame coloured sweater, who was politic enough to fly the Stars and Stripes, as well as the Union Jack!

All the way down, Daisy had talked about the estate that had belonged to her great-grandfather. Her grandfather had run the blockade during the Civil War, returning perilously to Bermuda after every trip, and her own earliest memories concerned the old house to which she had been brought every winter when she was a child. Old Catherine, now nearing eighty, born and raised with the family, would be there now to see that everything was arranged, and we were looking forward to the delights of having a house of our own instead of having to go to a hotel.

Sending our luggage up in an old victoria, we walked past the docks and the old houses with their two-storey verandas, up Queen Street lined with small shops full of English sports clothes and ravishing sweaters, past the old yellow Library with its huge rubber-tree, seventy feet across. An English bobby in front of it directed the carriages and bicycles that constitute "traffic."

OUR DESTINATION

I had pictured a large and impressive plantation house as our destination, but, like everything else that is truly Bermudian, the house was small and intimate—two storeyed, simple as coral blocks could make it, with a charm all its own. Catherine was on the porch, ready to welcome her beloved Miss Daisy, and we sat down to a delicious little dinner, with the fire blazing away in the old fireplace before which the Civil War had been discussed on so many anxious nights.

A day or two later, we drove over to Elbow Beach, lazying along in our little victoria over hard white coral roads that wound through charming cultivated country. The fields of rich red-brown earth looked lovingly cared for, and many of them were filled with Easter lilies that would presently have their heads wrapped up in oiled paper for a sea voyage to America.

But it was the houses that interested me most—they always do—, and I felt that we in America had much to learn from them. There is a quality of simple elegance about them all, from the smallest cottage to the delightful large houses, whose owners have never yielded to the temptation of making them overelaborate. Perhaps, the very limitations of the material constitute its greatest advantage, for blocks sawed from the coral rock are too soft to permit of much ornament. Perhaps, too, the ship-right tradition of the first builders made them averse to adding extraneous detail. Then, the roofs of coral slabs must be wide, to catch the rain and guide it down to the great storage tanks on which Bermudians depend for their water-supply, and the walls must be given a coat of wash to protect them from the weather. Individual taste dictated the use of white, of deep yellow, of coral-pink—and what could be more dramatic than a twelve-foot bush of scarlet poinsettia that casts a deep blue shadow on a dead-white wall, or lovelier than pink walls, posed like a permanent sunset high over the blue sea?

The plan of each Bermuda house depends for its originality on a fresh combination of units, rather than on any novelty of design as a whole, and this plan is certainly full of suggestions for those of us with a sudden whim for a country place, quickly built and not too expensive. Why not make it of portable units, cleverly grouped to give that variety of level and roof-line that we find in Bermuda? We may not have the huge, rugged outside chimneys, the eyebrow windows, or the heavy white coins at the corners, the butteries with their sharp, pyramidal roofs, the little Georgian doorways with their delicate fanlights, or the "welcoming arms" stoop, but the idea can be worked out in terms as applicable to our lives and our climate as such charming details are to the life of Bermuda. The snug, settled, contented effect of these low little houses depends on fitness of scale and simplicity of ornament, and this should always be within our reach.

DETAILS OF CHARM

Inside, the doors and ceilings are usually of the native dark red cedar, though sometimes the builder preferred to run his rooms up into the roof to form what is called a "tray" ceiling with charming plaster cornices and so give the rooms unusual height. Wall-paper was never used; the dampness would have peeled it off in the first year. But the plain walls are so restful that one never misses pattern, and the lovely, lustrous old furniture one finds there could find no happier background. Such an immaculate surface might be better for us, in our leisure months of country life, than the carefully studied, all too formal effects that we sometimes use.

But the carriage jogs along as we plan—and here is Elbow Beach, a rugged shore of rocks and pine-trees, a marvellous stretch of white sand, a sapphire sea with light green streaks to mark the shallows. Of course, I had a swim, in water too clear to be real, where eyes never sting, refuse never comes, and the buoyancy is such that sinking would have to be accomplished on purpose. One can stand upright in thirty feet of this preposterous, melted-jewel element, moving one's hands a bit like lazy fins. Afterwards in a little tea-house hanging over the water, we had a perfect lunch—toasted sandwiches, eggs and bacon, and huge Bermuda strawberries with cream. Then we climbed up a high cliff among the cedars to a plateau where we asked a handsome young Portuguese with a rakish hat the way across to the ferry. He looked as though Sorolla had just painted him, with his flashing eyes and smile.

A LAND OF COLOUR

Downward we walked to the road, by a little path that ran along the red-brown fields with the rich, hot earth, edged with high hedges of hibiscus and oleanders. Croton and poinsettias in red and pink leaned out to look at us; the air was filled with the clear songs of birds; and over an old stone wall hung a curtain of morning-glories. Here and there, we caught glimpses of houses through the trees—a freshly painted pink house, with its dead-white roof and heavy white coins silhouetted against a blue sky, a white house tucked into a valley like a forgotten snow-drift.

Over the last hill was the harbour. The ferry had left, but we didn't mind—no one (Continued on page 98)

RESORTING SOUTH? GO FITTED OUT WITH SMART DEAUVILLE SANDALS

Whither bound? Palm Beach, of warm sands, whispering palms? Havana, of tropical gardens and gay boulevards? Bermuda, Pinehurst, Aiken—for sporting days and gala nights?

It doesn't matter; but before you go acquire a few pairs of cool, smart, featherweight Deauville Sandals to complete your ensembles. You'll love the new styles in these adorable hand-made imported woven sandals. The colors, too, have the true south-land flair. And they are so comfortable, so perfect-fitting—built on American lasts with narrow-fitting heels. Widths AAA to C.

To be thoroughly smart your woven leather sandals must bear the trademark "Deauville Sandals" on the soles. You'll find the newest imported models at the better shops and department stores. For the name of your nearest dealer, write Golo Slipper Co., 129 Duane Street, N. Y.

DEAUVILLE SANDALS

Black chiffon . . . the smart choice for southern evenings . . . doubly chic in this Yteb gown printed with pale chartreuse disks . . . The floating petals, cut from the circles of the print, accentuate the graceful longer line.

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PALM BEACH

Mrs. Franklin inc.

PARIS WHEN ONE LIVES THERE

(Continued from page 39)

Built some twenty years ago, it resembles all the other apartments in a street which is a street of apartments. The concierge's *loge* is extremely dingy and seems to be furnished with nothing more than an enormous double bed made of imitation bamboo. She is dejected, but so might she well be, and all others of her trade. The hall is gloomily marbleized, and the lift, one without sides, save for the frail supports at its four corners, rises with hideous slowness through thin air; there is nothing to cling to but the electric buttons. The ride in this horror is, after all, superfluous, for the apartment is in the "entresol," the name given, for some mystic reason, to most of the first floors in Paris.

FRENCH DECORATION

The apartment is opened by an aged *bonne à tout faire* in a crocheted shawl. The *antichambre*, shut out by glass doors, is papered in dull red. The salon, where you are received by the friend of Réjane, an old woman of ninety-five who could never have played any but mother parts, is a large room ("just repapered," she quavers proudly, and so indeed it is). The paper is red with purple and gilt stripes, with black polka-dots superimposed. The woodwork is dreary French-grey, imitation Louis XVI., like the greater part of the furniture, of a quantity and arrangement suggesting a warehouse. It is put (not arranged) in sets. There are two chairs and a small sofa (Louis XVI.), gilt and covered by faded, but not antique brocade; a large sofa of the button variety and two chairs, one so-called "easy," covered by imitation tapestry. In the very middle of the room and for no apparent reason, either comfort or beauty, a sedan-chair in gilt. Another Louis XVI. set, a Louis XIII., more imitation tapestry, many many tables, many many bibelots, a piano (grand) covered with a very tired priest's robe, genuine antique and Italian, and endless, endless photographs, all the evidences of Madame's stage career and her friendship with Réjane. An enormous photograph of Réjane signed *"A ma chère amie et confrère."* Réjane; Lucien Guitry in character, signed, but not so intimately; Sarah Bernhardt (no less), unsigned; Gabrielle Dorsiat in character (signed); Sacha Guitry and Yvonne Printemps as they appeared in Mozart (unsigned); a newspaper photograph of Gaby Morlay; another of Victor Boucher.

The old lady babbles on about *"l'Amérique, ce cher pays."* She has been there with Réjane and well received, it appears. She knows American authors well—, but Jack London is her favourite. You plot frantically how you can best escape without going through the rest of the apartment or knocking over a photograph or table or two. You have reckoned, however, without your hostess. Through the dismal dining-room, furnished with what in America is called a "suite" and in France a *salle à manger* (that is, *all* that is necessary for a dining-room), you go; through the pantry (with a minute description of each bit of china, price, and where bought), the kitchen, down the dark narrow halls from which branch the bedrooms, like so many cells in Tombs Prison, into the bedrooms, the closets, the bathroom, the *"confort moderne."* The merit of each is expounded in the monotonous voice. The old lady is a slave-driver, merciless, pitiful, and boring. She wants to rent her flat, she wants to talk. Like most French people, she is set on persuading you to change your mind. That, by the way, is one of the most exhausting trials of life in France.

The next morning, stripped of all illusions, you go to an *agence*. It is difficult to persuade the suave gentleman at the *agence* that the ideal apartment for an American is not a series of rooms with glass doors, red carpets, and suites of imitation Louis XVI. furniture turned out by the Galeries Lafayette.

It is suddenly and when all seems darkest that, in face of misgivings and advice, an apartment is found which appears, after all the horror, a paradise and is in reality more than adequate: a very large salon, a good-sized dining-room, a kitchen, a pantry, four bedrooms full of light, a bathroom, heating, two servants' bedrooms, and a really good location (not Left Bank, however), furniture satisfactory—attractive, in fact—, and all for $150 a month. This is not an exaggerated statement. Many others can be found through an *agence* at lower rates, and apartments of this size are seldom higher than $400 a month.

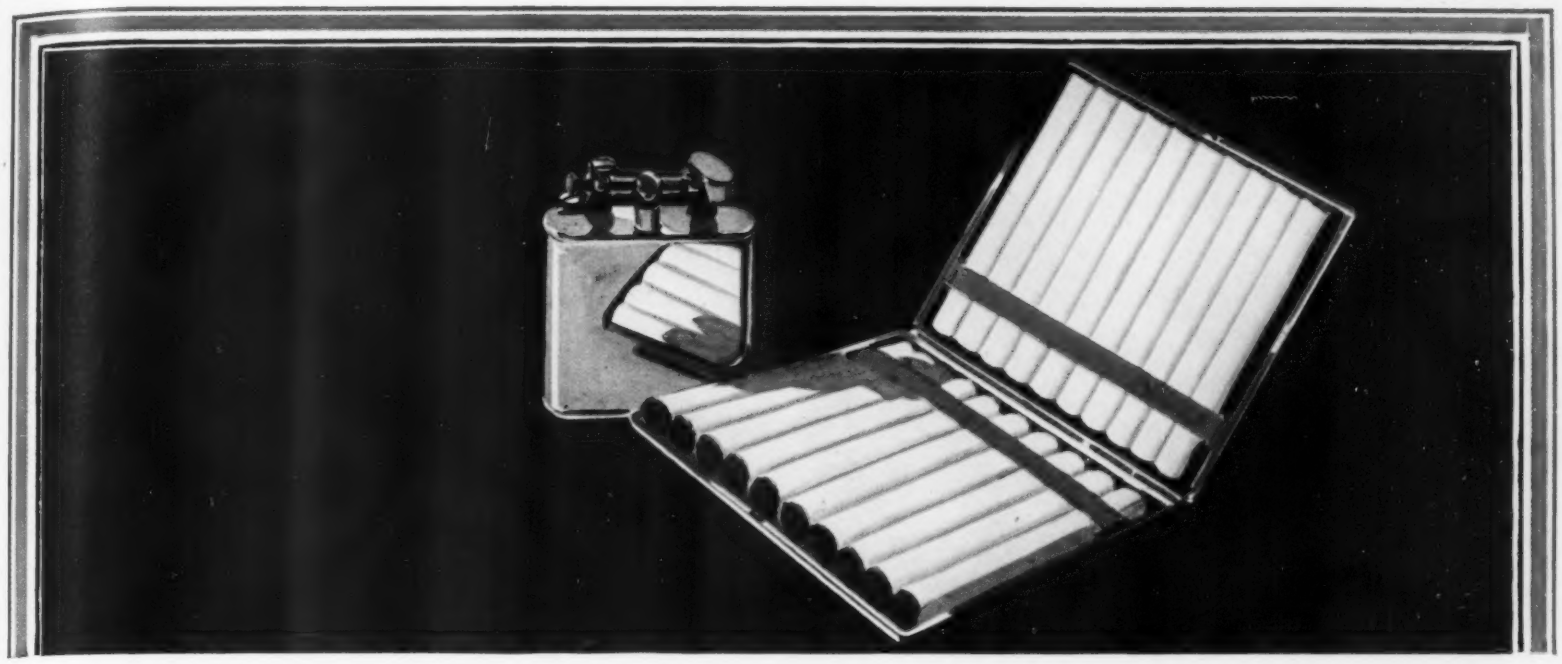
The attractive French *meublé* is, however, nearly impossible to find, for the average Frenchman does not appear to possess the gifts either of assembly or of selection. Nothing is more charming than a house filled with the furniture of many generations which hundreds of people have used. But such things must be treated selectively by those who inherit, and they must be placed with a sense of comfort and beauty. With the French, the furniture of generations is just put. It stands—even in many of the great houses of Paris, famous for their architecture—in rows about the room, with no idea of coordination. Nothing has apparently been selected for a particular place or room, neither colour nor effect has been considered, and comfort is a thing unknown. It is all very like a dentist's waiting-room.

BEAUTY TOO UNADORNED

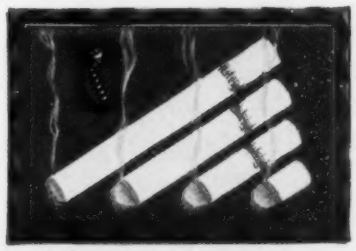
In the rue de Varenne, for example, there is a famous and very beautiful house surrounding a court and with an immense garden at the back. It belongs to one of the most distinguished families of France, who have inherited it through the ages and who can well afford to make it beautiful. It is so like a shell, so exquisite as to be breathtaking. On entering, one walks up a flight of exceedingly handsome red and black marble stairs and is hurled at once into the usual series of French rooms, high-ceilinged, perfectly proportioned. The walls are covered with marvellous *boiseries*, amazing tapestries; the floors, with carpets and rugs from the old factories of Aubusson and Savonnerie. Room after room. But these rooms are empty. Chairs and tables are ranged along the walls in a flat row. No one appears to have ever lived in them, to have drawn two chairs together, sat in them, or even thought about them. Yet, all these rooms and beautiful things have been in that family for generations and must have been used and touched by them.

The great museum, the Palace of Versailles, is not more dead.

The ideal home in Paris is the unfurnished apartment, which gives one a scope for indulgence in tastes or hobbies almost unequalled. It is more difficult to find than the furnished one, because there are in Paris hundreds of furnished apartments to one unfurnished one, and the terms of the choice are (Continued on page 102)



TO transfer Raleigh from its own clever packet to a social contrivance of irreproachable gold will not improve the blended flavor of the cigarette . . it would not startle Raleigh, who was born something of an aristocrat; it will probably not protect the cigarettes' plump, smooth freshness quite as well as Raleigh's own case . . However, stone walls *do not* a prison make, nor golden cases a *perfect* even smoke. ~ *Transfer it, if you like.*



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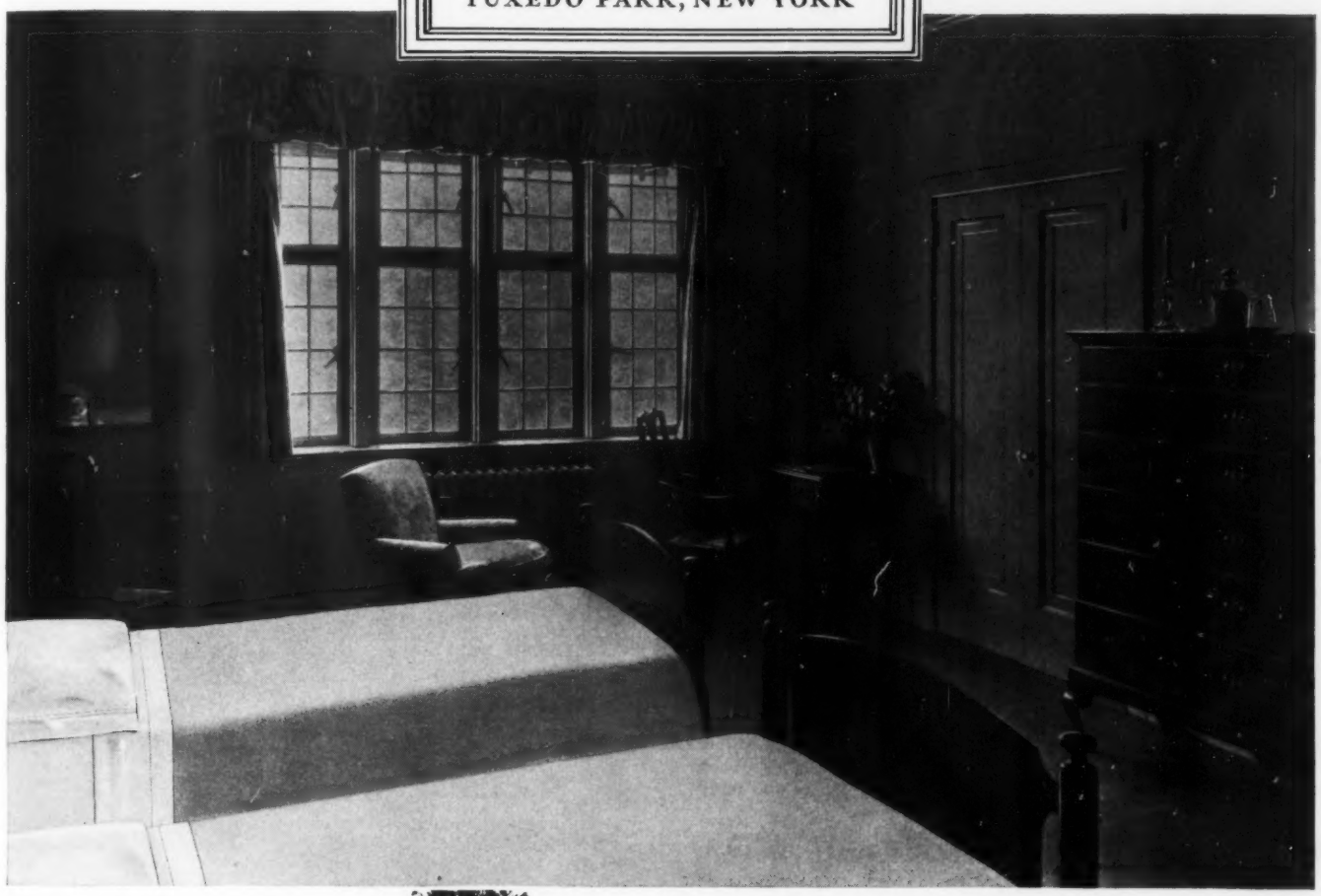

To satisfy "the needs and preferences of its members" the sheets had to be Wamsutta

THE new Tuxedo Club combines the spaciousness and charm of a great English manor house with the equally typical American perfection of all its furnishings.

The twenty-one double rooms in the main clubhouse as well as the ten single rooms in the bachelors' wing have been furnished with an ample stock of Wamsutta sheets and pillow cases for every bed.

Before long the more transient bachelors will start asking the club steward what kind of sheets those are and where they can be bought.

WAMSUTTA
PERCALE SHEETS
AND PILLOW CASES
THE FINEST OF COTTONS

At least, that is what usually happens in clubs and hotels where some one suddenly discovers how deliciously sleepy and comfortable the smoothness of Wamsutta makes a bed feel.

The fact is, of course, that Wamsutta sheets and pillow cases may be bought at any good department store. They are there in a range of styles that will please not only the primmest of bachelors but also the bride-to-be and the modern-minded housewife who likes her sheets and pillow cases to look as beautiful as possible . . . . and to wear as well as they look.

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A three piece suit of Rodier material featuring a collar of two tone Galyak. Colors — white — gray — tan.

At your favorite shop.

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B E R M U D A

(Continued from page 94)

ever hurries in Bermuda. We hailed a sailboat, manned by an old darky in a huge yachting cap, and came back to Hamilton in the deepening sunset, slipping through opalescent water cut in two by our sail.

We were to have tea with a great-aunt of Daisy's, still beautiful at ninety-four, still living serenely and unselfishly in a lovely, peaceful house with wonderful pieces of Santo Domingo mahogany and candles protected by crystal hurricane shades. When we arrived, the whole party of twelve or fourteen were assembled, and we walked into the dining-room, arm in arm, and sat down formally to tea and scones and a wonderful sticky sponge-cake that Daisy used to dream about as a child. The little passage to the dining-room had walls entirely covered with photographs of former friends and Governors of years gone by, and it seemed just a step backward into the old days when the ladies rode on horseback to parties, with grooms behind to carry their ball dresses.

OFF TO SAINT GEORGE'S

We had postponed our day in Saint George's—there were so many things to do, so much time to be spent at Trimingham Brothers buying tweeds and doeskins and sweaters. But, at last, on a day of brilliant sun and rollicking wind, we set forth in a carriage fit for a queen. It had been raining all night, and the earth was still sparkling, the roads full of puddles, the rubber-trees still dripping like Cartier's jewels when the breeze caught them.

We jogged along, past fields of budding Easter lilies and thickets of tropical foliage intense with heavy perfume. Lovely vistas slid together—hill and valley and cultivated land—, then the sea again, with a gale blowing after the storm. The sky and the far-off water were blue, but the nearer ocean, dark and angry like some untamed thing, pounded against the rugged shore, tossing great buckets of spray high in the air, over the rocks and the cedars. At last, we came to the Devil's Hole, where we got out to see angel-fish that looked as though Professor Beebe had invented them, and terrifying devil-fish that satisfied their greed on banana skins.

At the Crystal Cave, we went down below to find stillness and black night, hung with huge icicles. At the Aquarium, we saw every strangeness of form and colour that a modern artist could invent. And then we lunched with hospitable Mr. McDonald, whose enthusiasm is responsible for the new Mid-Ocean Club, with its divine golf course.

Saint George is two hundred years older than Hamilton and might be in another world. Its streets are lanes with such enchanting names as Featherbed Alley, Shinbone Alley, and Old Maids' Lane. They twist and turn and wind off up the hill between high walls with glimpses of rose or red hibiscus and little Georgian gateways leading to worn white houses, their pure outlines softened by the years. They look so settled that it seems impossible to believe they are on the same side of the Atlantic as New York—such demure little houses, so well-bred, so elegant, and with such a luxurious wealth of gardens.

Saint Peter's Church, built on the oldest hallowed site in the Western Hemisphere, still houses the Communion Service sent out in 1789 by William III. One wishes, perhaps, that the tourists had not been told its value, for forty thousand pounds means more to some of them than the lovely lines and softly gleaming surfaces that endear it to the old caretaker who stands bareheaded in the sunlight with his back to the garden and his thoughts in the past. The walls of the church are covered with tablets—to those who died in the yellow fever epidemics long ago, so gallant and so pitifully young, to those who fell in the Great War only yesterday, to the good Governor Alured Popple who died, as his tablet says, after a nine-days' illness of a bilious fever in 1744, and, as his tablet does not say, imposed a tax on bachelors that made him gratefully remembered by the ladies of Bermuda. In those days, transportation made the list of American visitors a short one, but, not so many years ago, when the Guards Regiment with its aristocratic young men was sent to Bermuda (in disgrace), it has been whispered that mothers from Boston, New York, and Philadelphia took their marriageable daughters under their wings and spent the winter in the south.

THE FLAVOUR OF THE PAST

With or without such excuse, Bermuda is a delightful place to visit. As we drove home, with lighted carriage lamps under a dark blue sky that held a single jewelled star, we decided we were glad it didn't belong to the United States. There would be cars on those quiet roads, a filling station where the yellow tuberoses climbed over that old doorway, possibly even a billboard as a mark of progress where the wild freesia grew under the cedars. The Bermudians, thank heaven, are more conservative than the most conservative Englishman left alive. But will they be able to hold out when the present ship-loads from America are reinforced by the airplane contingents of the next few years? One is told that it will soon be possible to leave New York at nine o'clock in the morning and find one's tea-time scones still hot, lunching en route at a man-made island anchored by a twelve-thousand foot cable to the bottom of the sea.

(Note: The author of this article, Mrs. George Draper, is President of the Architectural Clearing House, Inc., of New York.)

IF YOU ARE GOING TO BERMUDA

You may go comfortably—even luxuriously. The Royal Mail Line, beginning in December, will send its *Arcadian* to Bermuda from New York every Thursday; or you may take the *Bermuda* of the Furness-Bermuda Line on Saturdays the year round, or the *Fort Victoria* on Wednesdays. In any case, the trip takes about two days.

Once there, if you are a gay young thing who must have dancing, you will probably stay at the Princess Hotel; if you are seeking a quieter atmosphere, the Hamilton will please you; Pomander Gate with its quiet charm offers rest and delightful surroundings, and the Belmont Manor has its own golf course.

If you are fortunate enough to know a member of the Mid-Ocean Golf Club who will put you up—and if there is room—you may stay there for one or two weeks. And the club will issue cards for the day, week, or two weeks to guests at the hotels who are approved by the club. The cards carry permission to play golf, swim, or lunch there.

16 ounces : : $3.00

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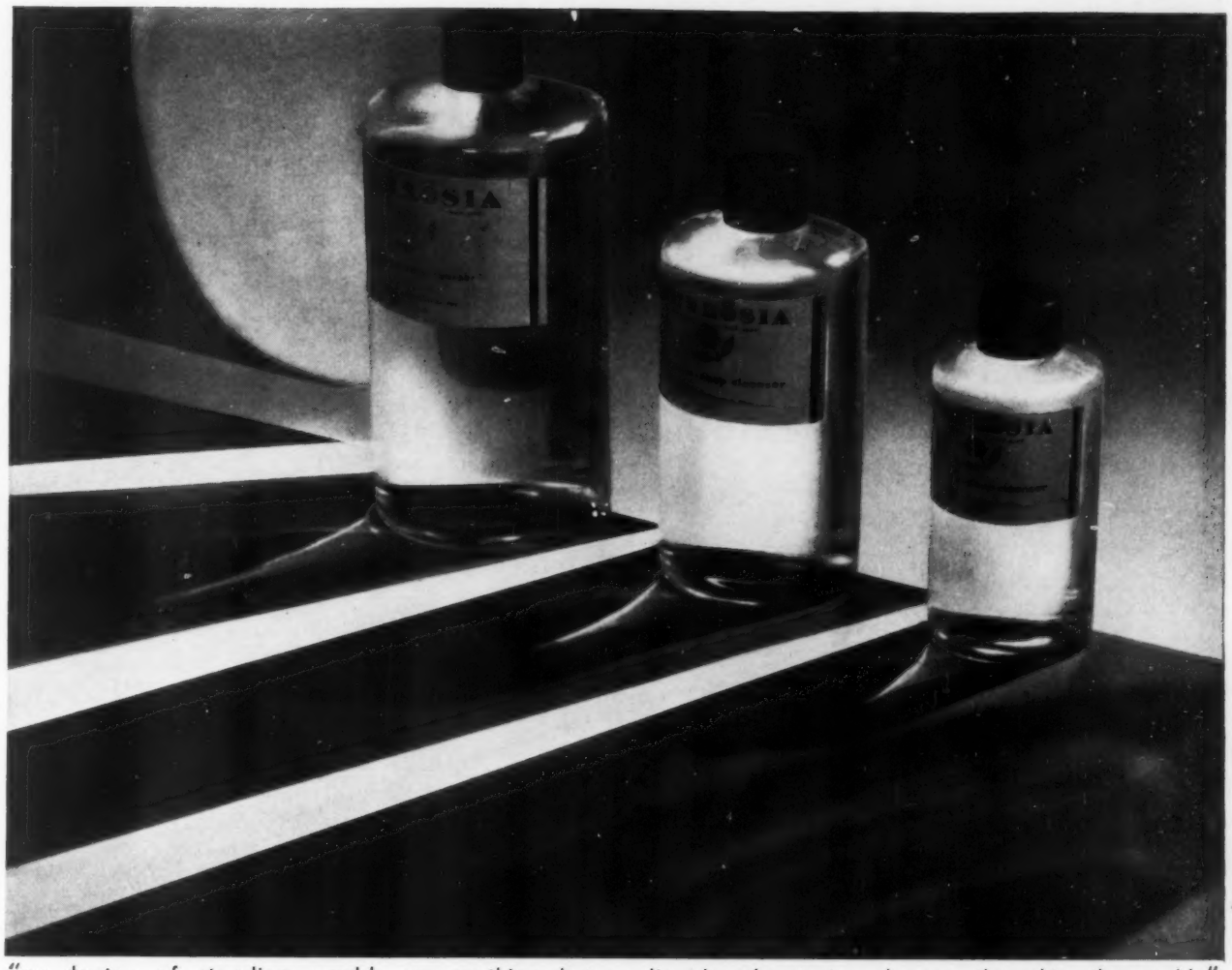

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YOU, the fastidious American woman, made these prices possible

Heart-warming enthusiasm! You said: "The only way to cleanse". . ."Just what we have been wanting". . ."My face has never felt so clean before". . ."Saves the use of many preparations". . ."So quick, so thorough, so gentle." • And you used it! Big bottles and little flacons. New York's spontaneous approval was thrillingly repeated all over the country. And the more Ambrosia we made, the less the ingredients cost us. On one thing we saved one-fifth, on another one-third, on another one-fourth. • Our saving is yours! We have made the four-ounce bottle $1.00 instead of $1.50. The eight-ounce bottle is $1.75, instead of $2.50. And the sixteen-ounce bottle is $3.00, instead of $4.50. • Think of it! Enough Ambrosia for six months of pore-deep cleansing, only $3.00. Liquid cleansing that really dissolves out the deep-lying dirt and grease. Liquid cleansing that leaves the skin youthfully fine and smooth. Hinze Ambrosia, Inc., 114 Fifth Ave., New York City.

AMBROSIA—the pore-deep cleanser

THE "DINNER" ENSEMBLE

Many versions of this new mode in evening chic are presented by Bruck-Weiss. The distinguished model illustrated is of apple green flat crepe. A frock of subtle line. A Jacket of sophisticated detail with luxurious accents of white lynx at the elbows.

Bruck-Weiss

20-22 West 57th Street
NEW YORK

"I TAKE MY PEN IN HAND"

(Continued from page 57)

cities, such as Boston, Washington, Philadelphia, and New York, rarely have more than the street address on their stationery, as it is not necessary to add the name of the city to such an unmistakable indentification as Beacon Street, Park Avenue, or Massachusetts Avenue.

In the country, however, it is essential to give the name of the town and sometimes the state. Large sheets of paper are appropriate to the country, and large lettering in bright or accented colours. Single sheets are often employed, and these are extremely smart when wider than they are long. The various methods of approach may be shown by little pictures in the same colour as that used for the address—a tiny steam-engine, a telegram, a letter, a motor, and sometimes a ferry-boat.

Monograms may be even more charmingly revealing. Ivory paper, very heavy, with a tiny circular monogram embossed in one corner, is so plainly the property of a reticent *grande dame*. "Sally," written out in pale green on white paper shot with faint lines, is delightfully *jeune fille*. The cut-out monogram, the boldness of large handsome initials, and the delicately intertwined capitals have each their separate character and their great chic.

NEW TASTES IN PAPERS

To-day, all sorts of agreeable tastes in letter-paper may be indulged, which formerly did not fall within the bounds of the strictest good form. For instance, at one time, borders were never seen except on mourning paper. Now, they may be used, though still discreetly. One example is a large sheet of English bond-paper, white, with a narrow dark blue border and one dark blue initial. Another is the paper used for a letter received recently by Vogue from a woman of internationally known good taste; it was heavy grey paper with a thin white edge and a tiny square monogram.

Another matter in which discretion must be used is in the colour of the paper itself. White, off-white, grey, and blue still compose the category into which one's choice must fall. In the simple term, "off-white," however, a dozen subtle variations are implied. Bluish-white, cream-white, white with a pale mauve cast, white faintly coffee coloured, open up fascinating possibilities of colour schemes when combined with vivid or accented monograms, initials, and addresses. The shops have nuances in white to offer that are quite undefinable and very lovely. But, aside from the shades mentioned, distinct colours and, especially, strong ones should be avoided.

Also, though one may say in general that grey is smart, and blue is smart, there are greys and greys, and blues and blues. So far as a rule can be made on the subject, greenish shades of either should be avoided. Cold, clear blues are best, and cold bluish-greys. One need only glance at a sheet of robin's-egg blue paper to see how unfortunate a drop of green may be.

It is an aphorism to say that there is more in texture than meets the eye—it has to meet the touch. There is heavy, mat-surfaced paper, thin, almost tissue-like paper, and paper that has a grain, whether it be a linen finish or some watering of the paper. Discrimination in texture is tremendously important if one would have distinguished letter-paper. Some paper, however expensive, has an essentially cheap finish and surface to it. For instance, very rough "oatmeal" surfaces seem in fundamentally bad taste, just as rough torn edges on paper are apt to seem. On the other hand, the distinction of a dull, smooth-surfaced paper is indescribable—only the finger-tips can convey its suave quality. So-called "bond" paper has the coarse texture, and so has the only slightly rough granite, and some versions of faintly glazed paper. One must sense the difference between the chic and the would-be-chic, as the difference, although enormous, is impossible to put into words.

Monograms and initials must be handled with care. Too many colours used in a monogram are garish. A subtle choice is to use a lighter or darker shade of the paper itself for the monogram. Monograms should not be too ornate, nor too elaborate, nor too unusual in design. But there are so many really beautiful and classic designs and colours to be adapted that restriction is the last thing to trouble one in the matter.

Initials must be dignified. This seems an unnecessary rule to set down, but one only too often comes across paper initialled in too fanciful, too lurid, and too unconventional a fashion. The initial is essentially a simple form and should be treated with simplicity. Large block initials are handsome, French script initials exquisite, and, besides these always beautiful types, there are a thousand ways of treating initials with effectiveness and dignity.

There was a day when any but the smallest, most delicate, and unobtrusive of addresses was not considered in the best of taste for letter-paper. To-day, the address, like the initial and the monogram, is considered in the light of an adornment to the paper rather than merely necessary information. The placing, colouring, and designing of an address on stationery is like the composition of a picture, on which its success depends. Sometimes, depending upon the size of the paper and the kind of type used, the address is best placed in the centre at the top of the page; sometimes, to the right side; and sometimes, to the left. In matters like this lies the fascination of choosing paper. Perhaps, one has selected large sheets of that mixed grey paper called granite; an address in bold shiny red letters would be striking and distinguished placed high up in the right-hand corner. Or, on a small folded page of tissue-thin white one might have the name of one's house and the village placed rather low in the centre, in small, brilliant green letters.

ETIQUETTE OF CRESTS

If one is fond of crests, one should remember that there is a definite etiquette concerning heraldry. The points to remember are, briefly, that a woman may use only her father's or, when she is married, her husband's coat of arms. For her own stationery, she uses the shield of the coat of arms enclosed in a diamond-shaped frame called a lozenge. A woman never uses the crest for her own paper. These rules are often transgressed, the more the pity.

Then, too, the colouring and size of a lozenge are matters to be treated reverently. Each coat of arms has its own heraldic colouring, and this should be adhered to. It is not good form to choose and use colours not traditionally those of one's coat of arms. The admissible alternative is to have the lozenge embossed without colour, which is very handsome.

Envelopes may be square or oblong, but they must always be simple and conventional in design. Fancy shapes, odd flaps and (Continued on page 108)

If You Should Take a Boat and Sail Around the World—

... there would be no large city you would touch where you could not purchase Elizabeth Arden Preparations.

As light spreads over dawn, so Elizabeth Arden has spread over the civilized world. Miss Arden has created internationalism in beauty. In Holland, in Japan, in Egypt, in Spain—everywhere—are lovely women with the "Arden look."

Have you ever thought of *why* you see fifty attractive looking women today where, twenty years ago, you saw but one?

For this reason. When Elizabeth Arden entered the profession of Beauty, she lifted it with her vision, her passionate impatience with imperfection, out of haphazard guessing into sincerity and science.

When you buy Elizabeth Arden Preparations, you are buying integrity—the incorruptible sincerity of a woman who has refused repeatedly, in spite of great inducements, to sell her name—for fear that this high quality which she has maintained from the beginning, might be lowered, and thus she would betray the trust of millions of women all over the world, who, through experience, have learned to identify Elizabeth Arden with honor and high attainment.

Ask for Elizabeth Arden's book: "The Quest of the Beautiful," which will tell you how to follow her scientific method in the care of your skin at home. A second book, "Your Masterpiece—Yourself," describes Elizabeth Arden's Home Course for beauty and health. Miss Arden's preparations are on sale at smart shops all over the world.

VENETIAN ARDENA SKIN TONIC
Tones, firms, and whitens the skin. Use with and after Cleansing Cream. 85c, $2, $3.75, $9.

VENETIAN ANTI-WRINKLE CREAM
Fills out fine lines and wrinkles, leaves the skin smooth and firm. Excellent for an afternoon treatment at home. $2, $3.50.

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Melts into the pores, rids them of dust and impurities, leaves the skin soft and receptive. $1, $2, $3, $6.

VENETIAN SPECIAL ASTRINGENT
For flaccid cheeks and neck. Lifts and strengthens the tissues, tightens the skin. $2.25, $4.

VENETIAN MUSCLE OIL
A penetrating oil rich in the elements which restore sunken tissues or flabby muscles. $1, $2.50, $4.

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A pure, vaguely scented powder, made for those who demand the extreme of quality. In twelve lovely shades. $3.

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WRITE TO DEPT. 18, FOR A COPY OF THE JANUARY SALE BOOKLET

Our New Store in the PHIPPS PLAZA, Palm Beach, is now open for the season.

PARIS WHEN ONE LIVES THERE

(Continued from page 96)

more limited, because an unfurnished apartment implies permanency.

With persistence, by constantly fighting the *agence* that persists in pressing on you very new glass-doored apartments with tiny tenement rooms and insists that you want to live in a quarter detested by you or totally inconvenient, by asking questions of every one or making yourself a complete bore, by climbing endless stairs and going up in endless lifts, by facing endless disappointment, the ideal, or very nearly the ideal, can be attained.

Although the prevailing rents are higher than they used to be, they are, in comparison with New York rents, insignificant. A perfect bachelor apartment in the rue Palais Royal can be had for $600 a year. A large, luxurious, ten-roomed apartment on the Seine, for $3,000 at most. There is a range of prices in between.

The apartment rented, you can "go" anything—Louis XV., Louis XVI., Directoire, Empire, Louis Philippe, *Moderne,* or a happy or unhappy mixture. Not many Americans have gone *Moderne,* for in art we appear to be a conservative nature, uncertain of our own taste, but some are nibbling. Mr. and Mrs. Gerald Murphy and Mr. and Mrs. Archbald McLeish have done it, but they are both households of the Advance Guard. The great tendency among us is eighteenth-century, of which the most perfect example—one of the most beautiful of houses—is that of Mr. and Mrs. Cole Porter in the rue Madame. Mrs. Havemeyer, a few years ago, rented unfurnished a very fascinating Empire apartment in the rue de l'Université. It was in a house built by Napoleon for Queen Hortense. The walls of the salon were in the most perfect Empire boiserie, gold and white, with the bees, swans, and eagles in each panel. Mrs. Havemeyer did her bedroom and dressing-room in pure Empire, and they were complete and perfect things. But Empire does not mix well. The beautiful big salon could not be livable and correct at the same time, and so she moved to Neuilly, where she can have a house more suited to her hospitable and excellent taste.

There is a tendency among some to "go" Louis Philippe and to call it "amusing." Certainly, an apartment with touches of this style here and there, in the right place, can be a relief from too much perfection of purity. The too correct is not always very personal, and many a house in Paris resembles a museum.

HOUSEKEEPING IN PARIS

After the fun of furnishing the apartment comes the other really demoralizing factor in Paris—the thing which makes of the housewife a lotus-eater. That is the housekeeping.

Housekeeping in Paris, in comparison to the dimensions it assumes in the United States, is so easy as to be almost non-existent. A perfect cook, a good maid can be secured at $20 a month. A chef or any man servant would come to from $35 to $40. These are high wages, for there are many and excellent servants to be had for less. But that is not the most radiant part of it. Every morning, the cook presents herself to you. She does not stand waiting dumbly for suggestions, having to be asked, "Is there salt in the house? Are there enough potatoes to last?" Nor does she gape at you while you painfully work out the menus for the day. She says, "How many will there be for each meal today?" The answer may be "Two for lunch and two for dinner," or "Ten for lunch and twenty for dinner." Her expression conveys no flicker of anything but interest. She will either glibly give you a verbal menu at once or write one out, subject to correction or suggestion. The program for the day having been settled between you, she takes a market-basket and goes forth to market. She buys what she needs and pays cash for it. There are no bills. At the end of each week or after a certain fixed number of days, she presents you with her *"livre"* or account-book. You struggle through the illegible figures and wonder about some of the prices and pay her. That, save for a certain amount of supervision, is the beginning and end of housekeeping in Paris.

WHAT TO OVERLOOK

To this system, there are certain slight disadvantages. There is an unwritten law (understood and winked at) in Paris by which a cook (or, for that matter, any servant) receives from the dealers a commission for every article bought. The result, quite obviously, is that as much as possible is bought and, unless a certain rein is put on what can be spent, one is glutted with food and the account becomes more and more stupendous. For that, in reality, is the manner in which a French servant earns her or his living. Some people allow them a certain amount each week, some nag at them till they leave, accusing them of robbery. Some put a check on them every once in so often, and the lazy and unscrupulous let Nature take its course. Most people fuss a little, though the commission itself is never mentioned. But no amount of bold-faced robbery brings the cost of the best French servant within hailing distance of the wages of the most unreliable American one.

The other servants are quite as easy to deal with as the cook. They are eager and willing. The maid will do all the deadly forms of shopping (such as buttons and tape), all the telephoning, ordering or scolding, and odd jobs and errands without end. The man (maître d'hôtel) can be used in the same degrading capacities. They present their books and receive their commissions, too. There is some code of honour among them by which some servants pay certain bills and some others. For instance, the maître d'hôtel pays for the wines, the maid for anything connected with dressmaking.

There is another disadvantage to the French servant—a fault almost universal. That is the inclination to sloppiness. They are eager and willing, but dust, after having been tossed in the air, falls back to whence it came. Among purely French servants, the feather duster is still the badge of their profession. All sorts of lost objects are found long afterwards under carpets; cobwebs have to be pointed out. A scolding at intervals brings a few bright days, but there is always a relapse. In time comes the hideous temptation not to look.

Another thing that must be taught the French servant is the difference between the serving of a French meal and the serving of an American one. Even to those who want to be more French than the French, the French meal is interminable. For it is served in the following fashion, each item successively and separately: hors-d'œuvre, melon, fish, meat, a vegetable (that is to say pease or string-beans served dreary and unsupported in the mid- (Continued on page 104)

HOW LIFE *Lifts Beauty From Your Skin*

Marie Earle's
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Guards the Radiance of Youth

THE charm of warm responsiveness so highly prized in social life today exacts a heavy penalty from unprotected beauty. Vivacious emotions registered in ever changing facial expressions, smiles, frowns, worried looks, alas weave deep, unwanted lines into the skin.

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Marie Earle's exclusive beauty preparations cost no more than one expects for the results they bring. The fine Essential Cream is $1.90. Cucumber Emulsion, $2.90, and the Toning Lotion $1.00. Marie Earle's skilled methods for banishing every skin fault are explained in her newest book on beauty, "Understanding Your Skin". The coupon will bring you your complimentary copy.

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Acne Lotion. Dissolves embedded secretions and white heads, clears the skin and corrects the action of the oil glands. $2.25. $4.25.

Special Nourishing Oil. Keeps skin supple and velvety even in harsh winter weather. Delightfully soothing after the bath. $1.75.

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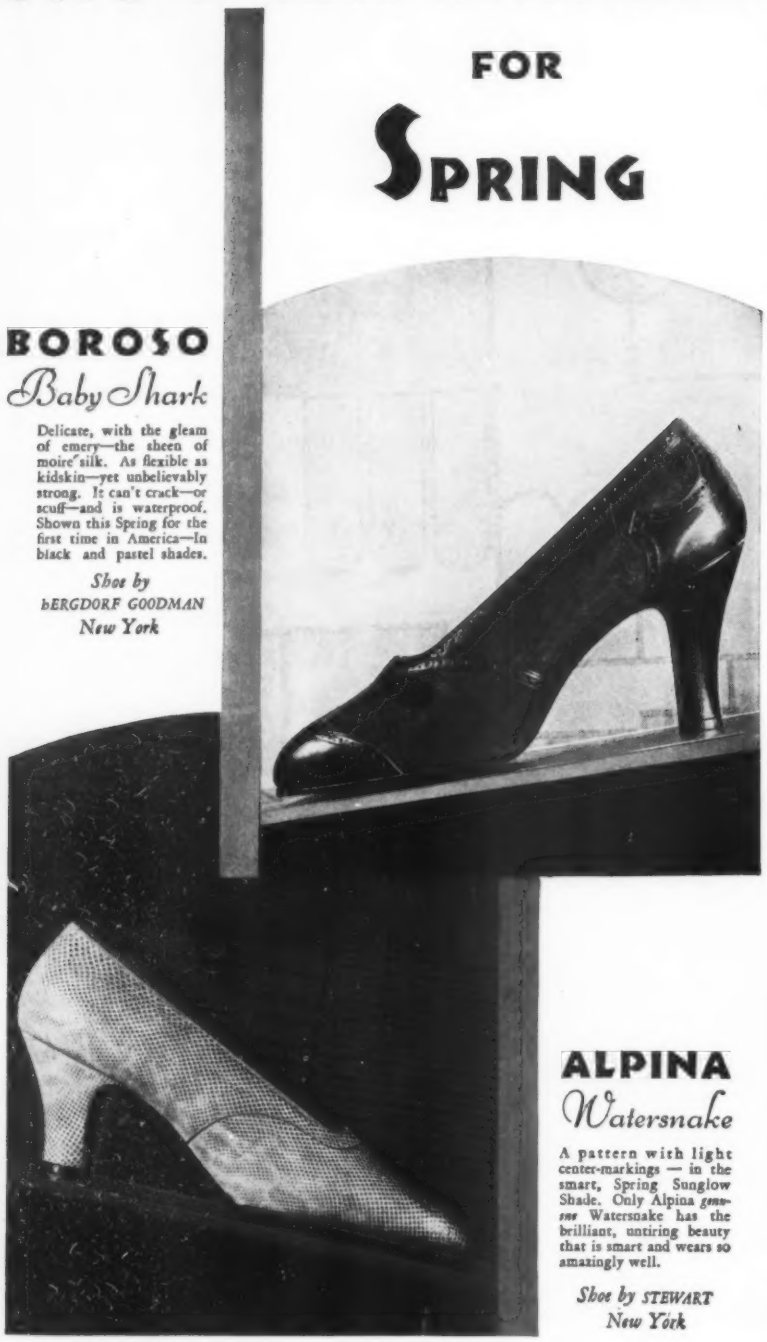

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Your favorite shoe shop will show both Alpina Watersnake and Boroso Baby Shark in their Spring displays. Look for these new leathers . . . presented exclusively by The House of Hecht—America's foremost stylists in Leather.

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PARIS WHEN ONE LIVES THERE

(Continued from page 102)

dle of a large plate), salad, cheese, dessert, fruit. At the end of such a meal, hours have passed and one is exhausted. Probably, the thing most unnerving is the lonely vegetable, to which no American can really become accustomed.

Breakfast, to a hearty eater or a hard worker, is distressing. It is, with great luxury, served in bed, but consists only of a cold piece of French bread (which one may or may not like) and bitter French coffee (to which one becomes accustomed) or scummy chocolate. A demand for toast at first brings forth a hard toasted roll. The demand for butter is frequently greeted with surprise. By persistence, an American breakfast can be created, but it is not in the movement. The cook, never being quite approving, regards it as a foolish innovation and not worthy of a supreme effort. A boiled egg is a safe bet, but it is never wise to risk a poached one.

The French tea, on the other hand, suffers from too much sumptuousness. One of the great forms of entertainment among the French is the *goûter* or tea. It is a form of horror that should be visited once, if only to go under the head of "experience." In the centre of a room so crowded as to be utterly breathless is a table smothered by what Victorians called a "collation"—cakes, tarts, sandwiches, *pâtisserie*, creams, chocolates, candies, sweetmeats, being devoured by a silent and determined assemblage who have counted on it to take the place of dinner. It requires patience and persistence to remove the custom of these *goûters* from the brain of the French cook and to reduce tea to a question of a few mouthfuls. Any mention of extra guests is likely to bring out an orgy of little cakes and cream tarts.

Entertaining in Paris is only too easy. If fate so arranges it that one has invited twenty-five or even fifty guests—that is, a number above the capacity of your household, anything from maîtres d'hôtel to silver, linen, and tables can be rented at very low rates. All is done smoothly and capably, quite without hitches, with practically no mental strain on the part of the hostess. All the necessary accessories appear and disappear magically.

A LIFE OF LEISURE

Curiously enough, in spite of all this saving of energy, there seems to be little time for doing anything in Paris. Paradoxically, it is because there really is so little to do. There are in Paris no "activities;" no one in the world seems to be what is called in New York "doing" anything. No one has a shop. There are no "jobs," save an occasional dreary one as a *vendeuse* interpreter. Lectures are not a habit, but the privilege of dusty blue stockings. The things to be done in Paris are always the same, for six months, or for one month, or for a year. They are static. The air is definitely enervating. After breakfast in bed, it is hard to be up by eleven. After lunch, it is easy to sit around and talk. The energy of Americans is more a matter of climate than of race. In Paris, life flows along easily, pleasantly, and rather mistily.

An outline of the activities of the average housewife may give the best impression of the average day in Paris.

It is, let us say, March. By the time breakfast is over, the cook's visit, the telephone calls, and the delicious spell of reading, there is just time to see the console table you thought of buying yesterday before the shops close at twelve. Suppose you live in Passy, the temptation to walk in the soft grey air is irresistible. Shop-windows tempt you. You drop in at Boiceau's and buy the modern rug which has been tempting you for weeks and which you have been striving to reconcile with the various furniture and periods in your salon. You emerge guilty and triumphant and realize that, not only is it after twelve, but the console table and the rug would be utterly incongruous; besides, you saw at Boiceau's a console table, modern, in the most beautiful wood, very expensive and exciting. Would it go with anything else in your salon or must you start refurnishing?

You stroll along and wonder about the fashions in the shops and wish you had the kind of dark, piquant French face that can wear the new hats at their most extreme backward tilt. The trees are very green, and the sky shows signs of clearing. The Place de la Concorde strikes you with its beauty as if you had never seen it before. You feel deliciously well and realize for the moment why so many people smack their lips when they say "Paris." There is just time for a visit to the bank to see if there is enough money deposited to pay for the rug and to be asked by the man in the *caisse*, who must have seen you at least fifty times in the past six months, if you have an account? The bank is crowded, and, by keeping your head well buried in your cheque-book, you avoid the old friend of the family who sits opposite you, but not a girlhood friend, who hears you have a fascinating apartment and asks when she can come to tea? The sky looks a little darker outside the bank, and, scuttling by the overenthusiastic doorman, you scramble through the rain into a vehicle to take you out to lunch.

It is a luncheon of Americans, just landed, eight people of both sexes. You are very glad to see them and glow with the idea that there are no people you can ever like so much. There is the usual exchange of news, gossip, and experiences. They seem to have seen and heard a hundred more interesting things in their two days here than you in your six months. They are far more up on the fashions. They even have more addresses of cheap little dressmakers and delectable restaurants. There is, however, the usual barrage of questions as to where to go and what plays to see, and, eventually, you sally forth with one of them to follow her inclination, whether it be to go to the dressmakers, to an exhibition, or furniture buying.

A SOLEMN AMUSEMENT

At five o'clock you go to play bridge with the French. This, after the *goûter*, is their most popular form of entertainment, and it is infinitely superior. It is quite a solemn performance. Generally, unless it is a horror called "a bridge," from four to eight people play, hardly greeting or speaking to one another, from five until, exhausted, breathless, and blinded from trying to read the numbers on the French playing-cards, you say you are afraid you have to be at dinner at nine. It is by that time ten minutes to nine. They glare at you, wanting another rubber, but you remain firm. A delicious tea has been served, to which dummy helps himself as silently and unobtrusively as possible. A hasty good-bye. Three others leave hurriedly with you, and the remaining play on indefinitely.

You and your husband dine with two, three, or (Continued on page 106)

Winter sports have set the pace for winter styles of the new HOOD RAINTOGS

ONE of the most interesting things to women about the past summer was the wholehearted endorsement Fashion gave to Health. Never was interest in the benefits of exposure to sun and air quite so keen. Fashion, once favoring pale skin tones, declared itself for sun-tan. And styles kept pace.

This winter, styles are anticipating the increasing joys of staying out-of-doors. Women who refuse to be firesiders are finding new delight in this season's modes of the open. Adequate weather protection is accomplished without the slightest sacrifice of *chic*.

Consider the new Hood Raintogs, for example. Here you have an entirely new and different development in protective footwear for the winter months. Raintogs are made of an attractive suede-finish material in a variety of shades that make ensemble harmony merely a matter of selection. Light as a feather on your feet and yet absolutely waterproof.

Raintogs are made in all sizes and in various widths and heel heights which insure perfect fit for all types of modern shoes. They are patented by the Hood Rubber Company and are sold only under the Hood trade-mark. To try them on is to realize their delightful combination of utility and smart appearance.

HOOD RainTogs

Made only by
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Raintogs are washable. If soiled by mud or grease they can be quickly restored to their original appearance by simply washing with ordinary soap and water.

You'll find these fascinating new stormproof, washable Raintogs at all the best shops.

A PICK-UP FOR WINTER APPETITES

WOULDN'T you welcome something refreshing and crisp for breakfast tomorrow? Winter menus needn't be entirely heavy. Try a ready-to-eat cereal and see how good it tastes. Kellogg's Pep Bran Flakes, with milk or cream and a bit of preserved fruit.

You'll welcome the crispness and health of ready-to-serve cereals in winter. They help balance the diet—add variety, increase appetite appeal. They are ideal for children because so wholesome and easy to digest. Order a package of Kellogg's Pep Bran Flakes from the grocer today. Made by Kellogg in Battle Creek.

Kellogg's

Corn Flakes, Rice Krispies, ALL-BRAN, *Pep Bran Flakes, Kellogg's Shredded Whole Wheat Biscuit, Whole Wheat Krumbles, Kaffee Hag Coffee—the caffeine-free coffee.*

PARIS WHEN ONE LIVES THERE

(Continued from page 104)

four other people, French or American or English, either at a restaurant or at your or their house. It is informal, arranged almost on the spur of the moment, cosy amusing, and the kind of thing that can be done in Paris night after night. If you feel in the mood, you can go on to a *boîte* or to Montmarte, or you can sit and talk at Fouquet's or any café that might appeal.

This day may be varied. It may be that you don't lunch out at all. It may be that, instead of the French "bridge," you go to a tea on the Left Bank of what the New York *Herald* calls "Latin Quarter Folk" and what is, in reality, the literary Americans in Paris. Such an affair may not be roaring fun, as no teas are, but there can be entertaining or interesting people there. The most interesting of these teas are given by Mr. William Aspinwall Bradley and his French wife, sister of Pierre Mille, who lends a more cosmopolitan atmosphere to the affair, and offers not even a suggestion of a cocktail. One sees there Ernest Hemingway, Gertrude Stein, James Joyce, Ford Maddox Ford, Glenway Westcott, Jean Bertrand, Pierre Mille, André Maurois, and countless others out of the world of politics and literature.

In the evening, you might go to a large dinner (many are given), French and American and British, or American only, or to what is called a "Party" in Montparnasse, which consists of a medley of writers, painters, musicians, and newspaper men, of various nationalities, chiefly Americans and a smattering of Russians and French. For entertainment, punch and talk with occasional dancing to a phonograph.

One might enumerate indefinitely the various things that might be done in one day in Paris, the various sets in which one might mingle, and the sort of day each set might pass. For Paris, like all cities, is compounded of sets, some of which mingle and some of which have barely heard of one another. There are, for instance: The American Woman's Club set; the set which, for want of a better name, we will call the "Lido set," centered about the personality of the famous Miss Elsa Maxwell; the Latin Quarter or literary set; the American Colony (prominent in the columns of the New York *Herald*); the bankers' set (chiefly formed of the members of the Morgan bank); the American wives of French husbands set; the Roman Catholic French set; the Protestant French set (very distinct); the Faubourg Saint-Germain set (what is left of it); the Bonapartists; the rue Cambon Ritz set; the Place Vendôme Ritz set; the cocktail bar set (of which "The Sun Also Rises" gives such a graphic summary); and so forth ad infinitum. Any transient in Paris would, of course, find his own level. Their days would in the last analysis add up to about the same as my typical day. That is, a day in which nothing is really done.

There is one other thing which most certainly keeps the American living in Paris busy—that is, being a hostess. For she is hostess to every American of whom she has ever met or even heard. Of these, there is an endless stream, thin at times, it is true, but never quite ceasing. It mounts from a gentle trickle in midwinter to a raging torrent in May. There are friends (the people you really want to see), people with whom you barely had a bowing acquaintance in America, hosts with letters of introduction, friends of friends—and so it goes on.

It is natural for those who arrive in a foreign city to want to look up any one whom they know or of whom they have heard. It is natural when some one does look you up to feel it a pleasure (which it generally is) or a duty (which it can be) to see that they get some form of entertainment. Most people are easily satisfied, but there are occasional visitors who feel it your duty to them and to your reputation to produce something special, Mr. James Joyce for example, or a party composed entirely of the rich and smart members of the Faubourg Saint-Germain. They don't see why they should come all the way to Paris to meet the "Jones," with whom they were brought up—and no doubt they are right.

That you are regarded as Information Bureau, Apartment Agency, Employment Bureau, Travel Bureau, shopping expert, connoisseur of all foods and wines and where to get them, endowed with light on the very latest fashions and where and how cheap, on every kind of doctor, from alienist to chiropodist, goes without saying. There is something almost touching in the faith reposed in you.

I suppose living in Paris might be called a full life, in the sense of time filled, an agreeable one, in the sense of amusement, and a life which at times you love. On the whole, unlike living in London or Madrid or perhaps even a German city, there is always the sense of living in a beautiful empty shell, in a place in which you do not belong, in which you have no root, and in which, all protestations of faith to the contrary, you are and always will be an alien.

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26
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....why take chances with cheap cigarettes?

MARLBORO

Created by PHILIP MORRIS & CO. LTD. INC. NEW YORK

"I TAKE MY PEN IN HAND"

(Continued from page 100)

fantastic linings are always in the worst of taste. The best flap is the regular triangular one, not too exaggeratedly long. Linings, if they are used, should be real linings, not simulated by colouring on the inside of the envelope. Also, it is absurd to use linings unless they are needed. They originated with thin paper envelopes that were transparent enough to make it possible to read through them. If your paper is of this sort, it would be very sensible indeed to line your envelopes with some plain, quiet tissue lining, but, if the envelopes are heavy, linings would be superfluous.

Nothing is more delightful than charming letter-paper, to choose, to use, and to receive. As the woman of exquisite taste, awakening at ten of a clear morning, finds, with her coffee and rolls, an invitation to a country house, written on large pale blue paper, another to lunch on tiny pages of grey paper with a silver monogram, and a third, a letter from a dear friend—sheets and sheets of heavy white paper with the familiar monogram in mauve and blue—she realizes that her pleasure in these lovely letters, aside from their agreeable contents, can only be equalled by the pleasure she will find in replying to them, on her own delicate paper, faintly shot with grey and bearing at the top her two initials, in deep rose.

ANSWERS TO CORRESPONDENTS

Any reader of Vogue can obtain from the Information Service answers to questions on social conventions and matters of etiquette, especially those pertaining to letters, invitations, and similar subjects. In writing, it is asked that the following rules be followed.

(1) The name and address must be legibly written or printed at the beginning or end of every letter.

(2) In order to answer all inquiries promptly, Vogue suggests that as few questions as possible be asked in any one letter; a reply may be delayed because of the totally unrelated questions contained in a letter, any one of which may require a considerable amount of research to answer it adequately.

(3) Unless specially requested to keep a reply confidential, Vogue is privileged to publish any inquiry and answer that it considers of interest to its readers.

Mrs. W. H. A.: Should a young man of eighteen, in his first year of college, have "Mr." engraved on his cards? What is the correct type of engraving for his card, and should there be a panel edge or not? Also, what is correct for women's cards? Should a coat of arms be used on note-paper?

Ans.: Any one who has calling-cards at all would have his or her title prefixed to the name. A young man's card might be engraved in either block script or Old English lettering, and it is not panelled. Not too large double sheets of paper are used by a woman. The address or her monogram or both may appear in the centre or on either side at the top. The address must not appear on the envelope. One should avoid using a crest or a coat of arms unless one thoroughly understands their etiquette. Men generally use large white single sheets of paper, with the address in the centre or on either side.

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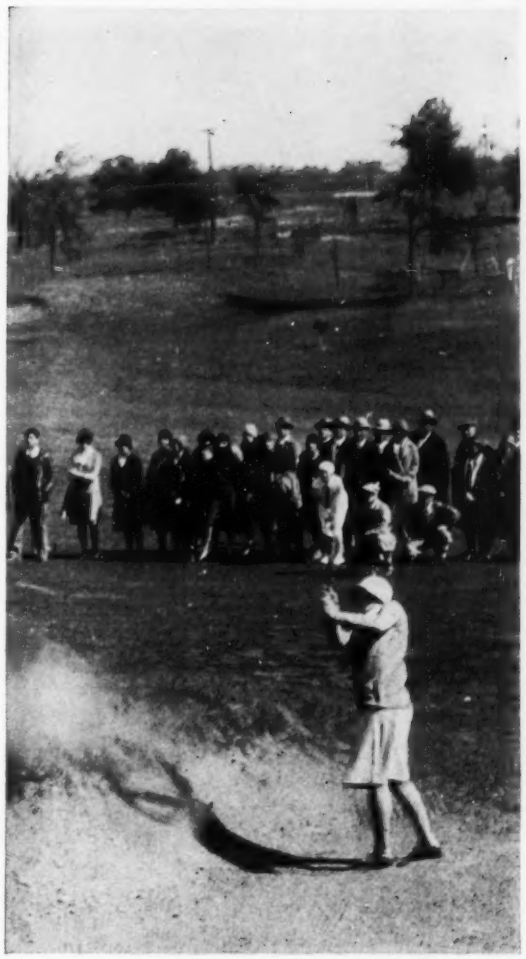

A clever shot from a sand trap during the Women's Championship matches at Oakland Hills. This is just one of the many pictures shown every month in The American Golfer

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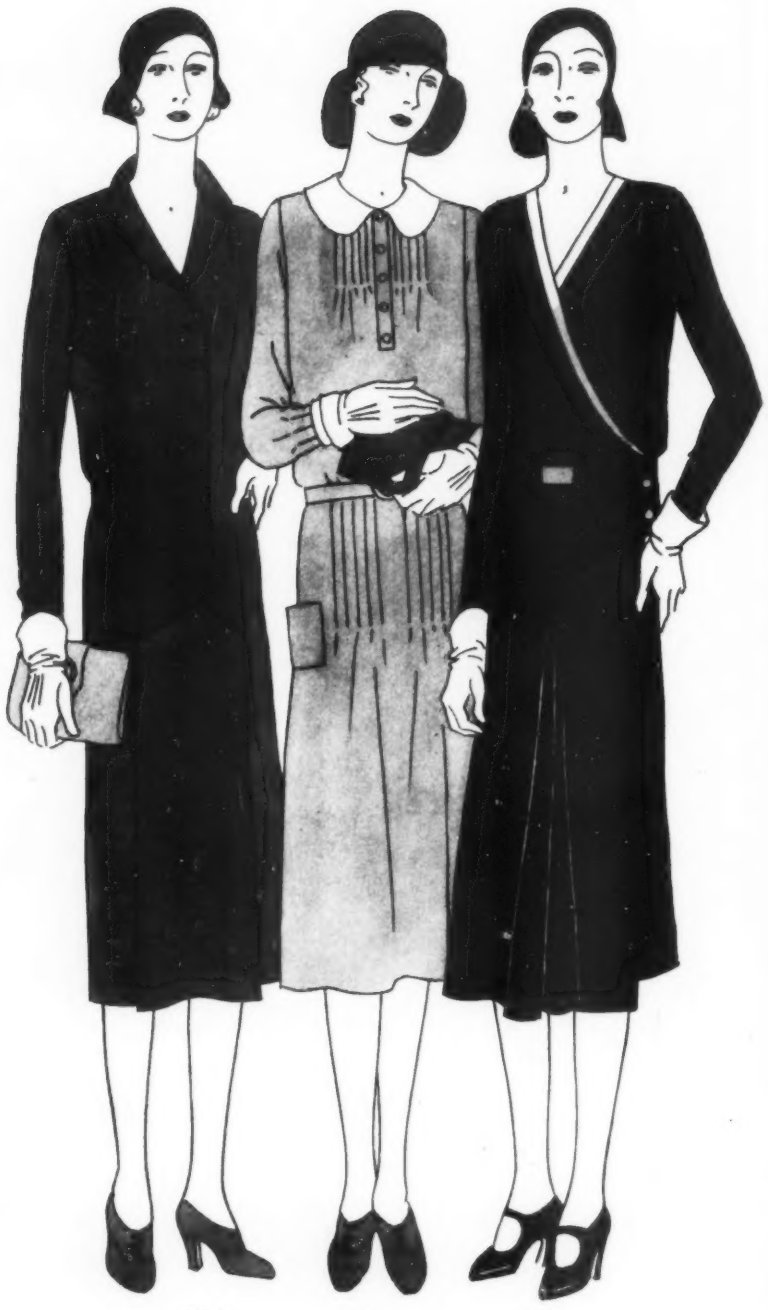

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Miller & Rhoads, Inc.
ROANOKE
S. H. Heironimus Co., Inc.

WASHINGTON
BELLINGHAM
I. B. Wahl Store
SEATTLE
The MacDougall & Southwick Co.,
Frederick & Nelson
SPOKANE
Whitehouse Co.,
The Crescent
TACOMA
Rhodes Brothers
WALLA-WALLA
A. M. Jensen Co.
YAKIMA
Barnes-Woodin Co.

WEST VIRGINIA
CHARLESTON
Coyle & Richardson
HUNTINGTON
Anderson-Newcomb Co.
PARKERSBURG
The Surprise Store
WHEELING
Stone & Thomas

WISCONSIN
APPLETON
The Pettibone-Peabody Co.
JANESVILLE
J. M. Bostwick & Sons
KENOSHA
The Barden Store Co.
MADISON
Harry S. Manchester, Inc.
MILWAUKEE
T. A. Chapman Co.
RACINE
Zahn Dry Goods Co.

WYOMING
CASPER
Kassis Dry Goods Company
SHERIDAN
Stevens, Fryberger & Co.

PHILIPPINE ISLANDS
MANILA
Evans Applied Art Store Box 1386

PORTO RICO
SAN JUAN
P. Giusti & Co., Inc.
Calle Allen 27

CUBA
Victor Campa Y Ca., S en C.

CANADA

ALBERTA
CALGARY
Hudson's Bay Company
EDMONTON
Hudson's Bay Company

BRITISH COLUMBIA
VANCOUVER
Hudson's Bay Company
VICTORIA
Hudson's Bay Company

MANITOBA
WINNIPEG
Hudson's Bay Company,
The T. Eaton Co., Limited

NEW BRUNSWICK
MONCTON
J. D. Creaghan Company, Ltd.

ST. JOHN
Manchester Robertson Allison Limited, 27 King St.

ONTARIO
HAMILTON
Finch Brothers, Limited, 29 King Street, West.
The T. Eaton Co., Limited

VOGUE PATTERN BOOK

SPRING ISSUE	Dec. 24
EARLY SUMMER ISSUE	Feb. 25
SUMMER ISSUE	April 25
EARLY AUTUMN ISSUE	June 25
AUTUMN ISSUE	Aug. 25
WINTER ISSUE	Oct. 25
AT ALL STORES AND NEWS-STANDS	35c
ORDERED BY MAIL	40c

CANADA

ONTARIO (Cont.)
LONDON
Smallman & Ingram, Limited, 149-157 Dundas Street
OTTAWA
Murphy-Gamble, Limited, Sparks Street
ST. CATHARINES
Canadian Department Stores Limited, 17 St. Paul St.
TORONTO
The Robert Simpson Company, Limited,
The T. Eaton Co., Limited

QUEBEC
MONTREAL
Henry Morgan & Company, Limited
The Robert Simpson Montreal Limited
The T. Eaton Co., Limited
QUEBEC
Myrand & Poulfot, Limitée 205-215 St. Joseph Street

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SASKATOON
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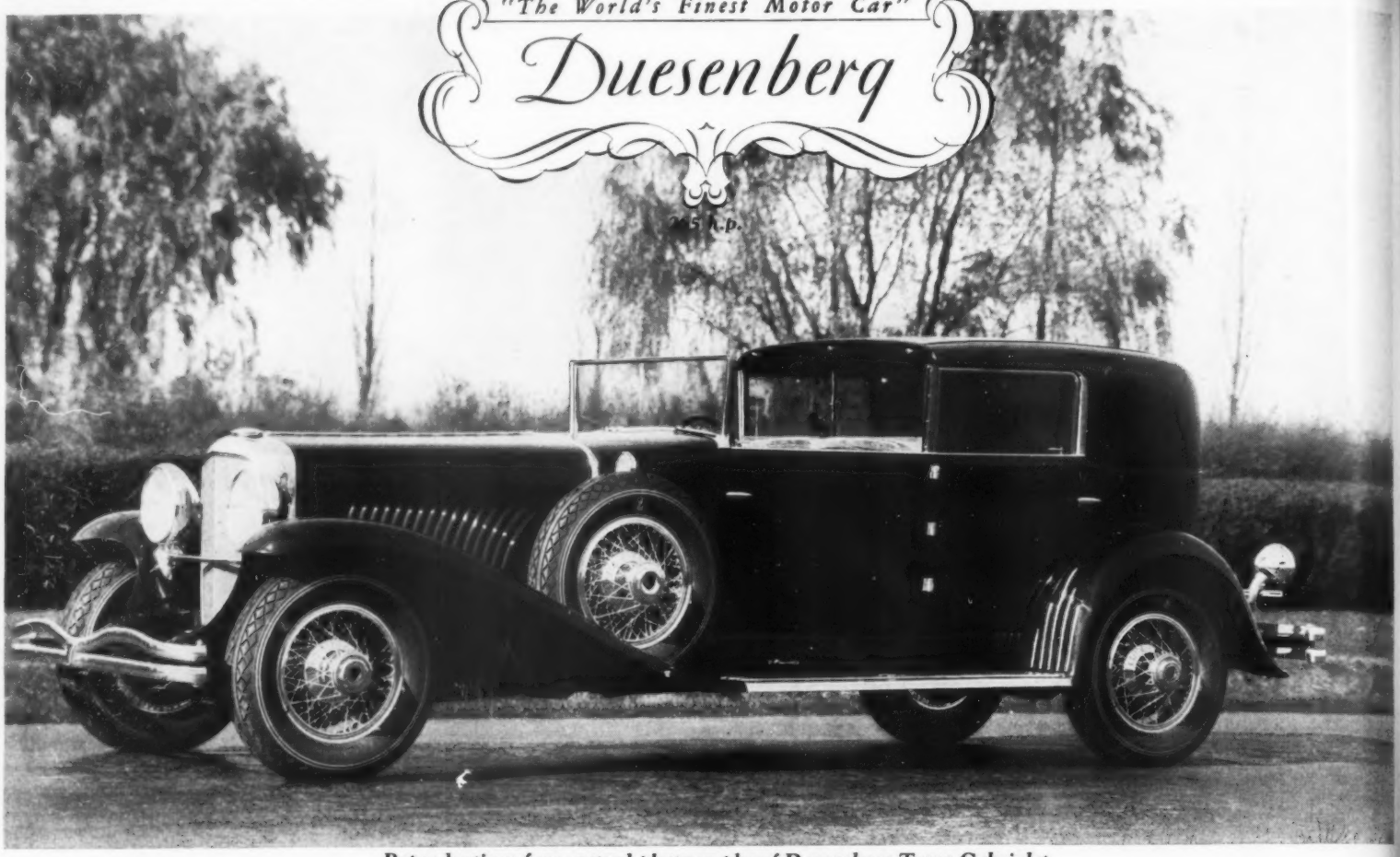

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